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JANUARY
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NEW YEAR NUMBER



Neena in Ek Raat

CHOOSE A

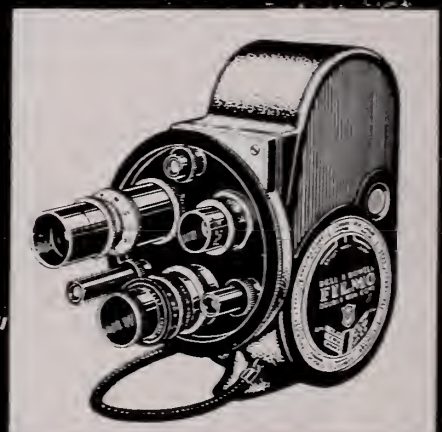
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JANUARY 1942

VOL. 8 **No. 1**

On The Cover

NEENA

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filmindia

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Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Keep The Pictures Moving!

The year 1942 does not bring any good news to the Indian film industry.

As things stand today, the prospects for 1942 look gloomy. Only by wise planning can we save our industry from being badly crippled during the year.

The entry of Japan and America into the present world war has brought the war to our very doorstep. Any minute it will rush into our homes. It has already disturbed the balance of our economic existence and robbed millions of their sleep and peace of mind.

Our film industry, as is usual, is the first to suffer. In Rangoon, the cinemas are as good as closed. In Calcutta, the scare has driven the audiences away.

Even before the ink dries, these cities may be bombed by the enemy. Again, the very first casualty will be the film industry.

The film industry, because it sells entertainment, is essentially a peace time industry. It requires normal conditions to thrive. And the present times are anything but normal.

The prices of raw films are up to a shortage level now, essential chemicals have shot up exhorbitantly, machinery import is restricted, electrical requirements are getting more scarce.



MOVIETONE NEWS

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Auzurie and Hari Shivdasani appear in "Nai Duniya" a Circo picture directed by A. R. Kardar.

Add to this the very serious problem of overseas transport and imagine the plight of our industry which entirely depends on foreign countries for all its vital supplies.

We understand that the principal suppliers of raw films in India have stocks on hand to last till the end of April 1942. Optimists, though these people are, they cannot forecast the future. They hope to maintain supplies to about a hundred, small and big, producers in the country. We do not think that they will be able to do so because of the shortage of transport vessels. All the ships, big and small, which the Allies have today are required for the transport of vital necessities. And raw film is not such a vital necessity in times of emergency. It is therefore necessary to conserve the present raw stock on hand and make it last as long as is possible in case of sensitized goods.

Someone started shouting about the shortage of soda sulphide the other day. Prices of this chemical have jumped 400%. And it is an absolutely necessary item in developing films. The same story repeats in other chemicals.

Apart from this, the producers are paying more and ever more in every item of picture production: wood, paint, cloth, machinery, replacements, make-up, screws, nails, labour and numerous other things that are required every day for a film studio.

Add to all this the stupidly inflated salaries of stars and directors—some of whom hardly deserve one tenth of what they are getting now.

Yes, the lot of the producers is not so very happy just at present and yet over thirty new producers have cropped up to do free-lance production and we often find them running about the town shouting for supplies.

Still another tragedy of the present day production is that even after producing a good picture it is difficult to find it a suitable theatre for its release. A picture has to lie unreleased for months. Several pictures produced in 1939, have not yet been released in Bombay, the most important key city for picture releases.

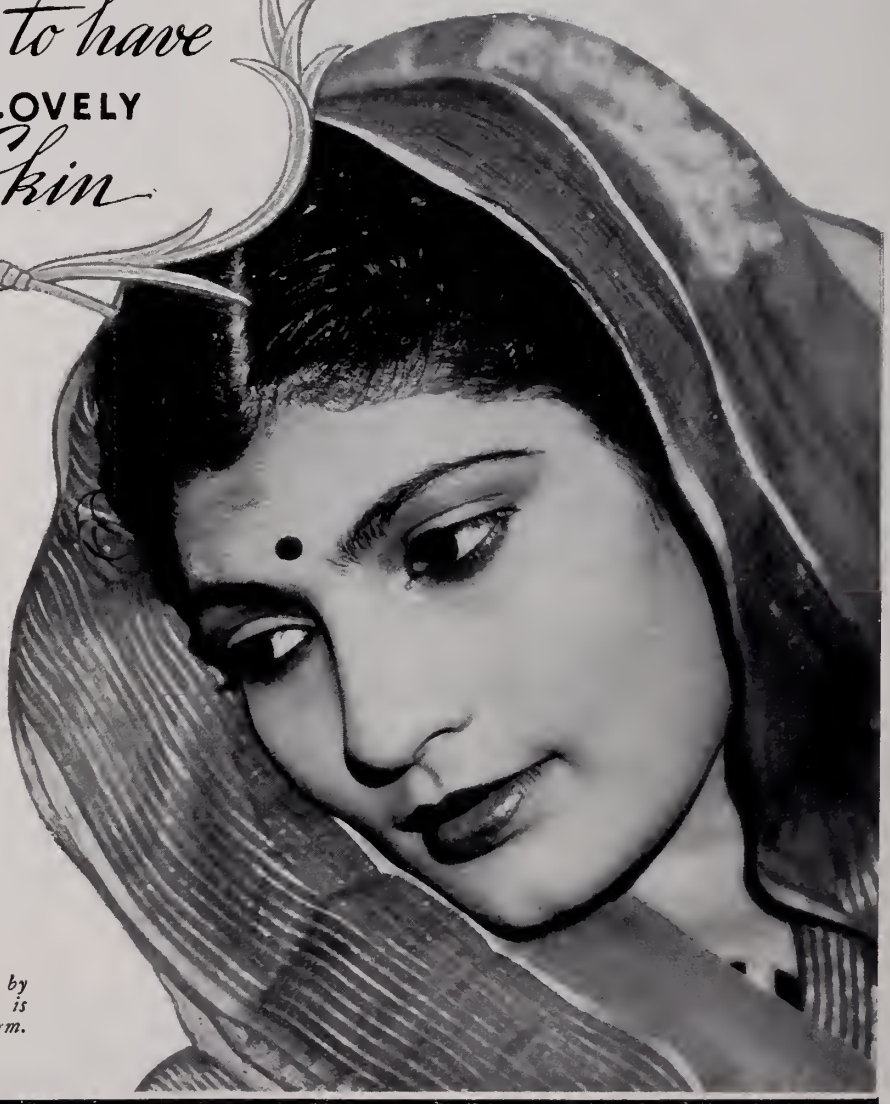
It is notorious that Indian films have long runs at almost every theatre. Bombay has about a dozen first run theatres for premiere releases. These theatres take an average of four pictures per theatre per year. That accounts for 48 pictures a year. What is to happen to the 50 and odd other pictures produced every year?

This problem can be solved either by building new theatres—highly improbable in these



This is how Harish wooes Husna Banu in "Nai Roshni", a National picture.

How to have A LOVELY Skin



A lovely skin can be possessed by most women. To neglect your skin, is to rob yourself of part of your charm.

MANY are the arts which have been handed down through the ages to make woman more beautiful, yet are they of little avail if her skin be coarse and unattractive. A smooth, clear skin, soft to touch, is an essential to beauty.

Ugly, enlarged pores and blackheads are caused by tiny accumulations of grime and waste matter; while rough texture and dryness are the result of exposure to the scorching sun and hot, dry winds. Regular use of Pond's two Creams will make your skin as fresh and soft as a rose petal. They contain deep, penetrating oils which not only cleanse the skin of impurities from within and without, but nourish it and protect it against exposure.

Use Pond's Cold Cream every night and morning, gently rubbing it into your face and neck with your finger tips. Let it remain for a few minutes while it sinks into the pores and melts away oil and grime, and then wipe away. During the day use Pond's Vanishing Cream; it leaves an invisible and greaseless film over face and neck which is sure protection against sun, wind and dust.



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POND'S CREAMS

times—or by fixing up a maximum ten weeks' run for the most popular picture at a premier theatre. That will keep the pictures moving and the money circulating—both vital aspects for the future of the industry.

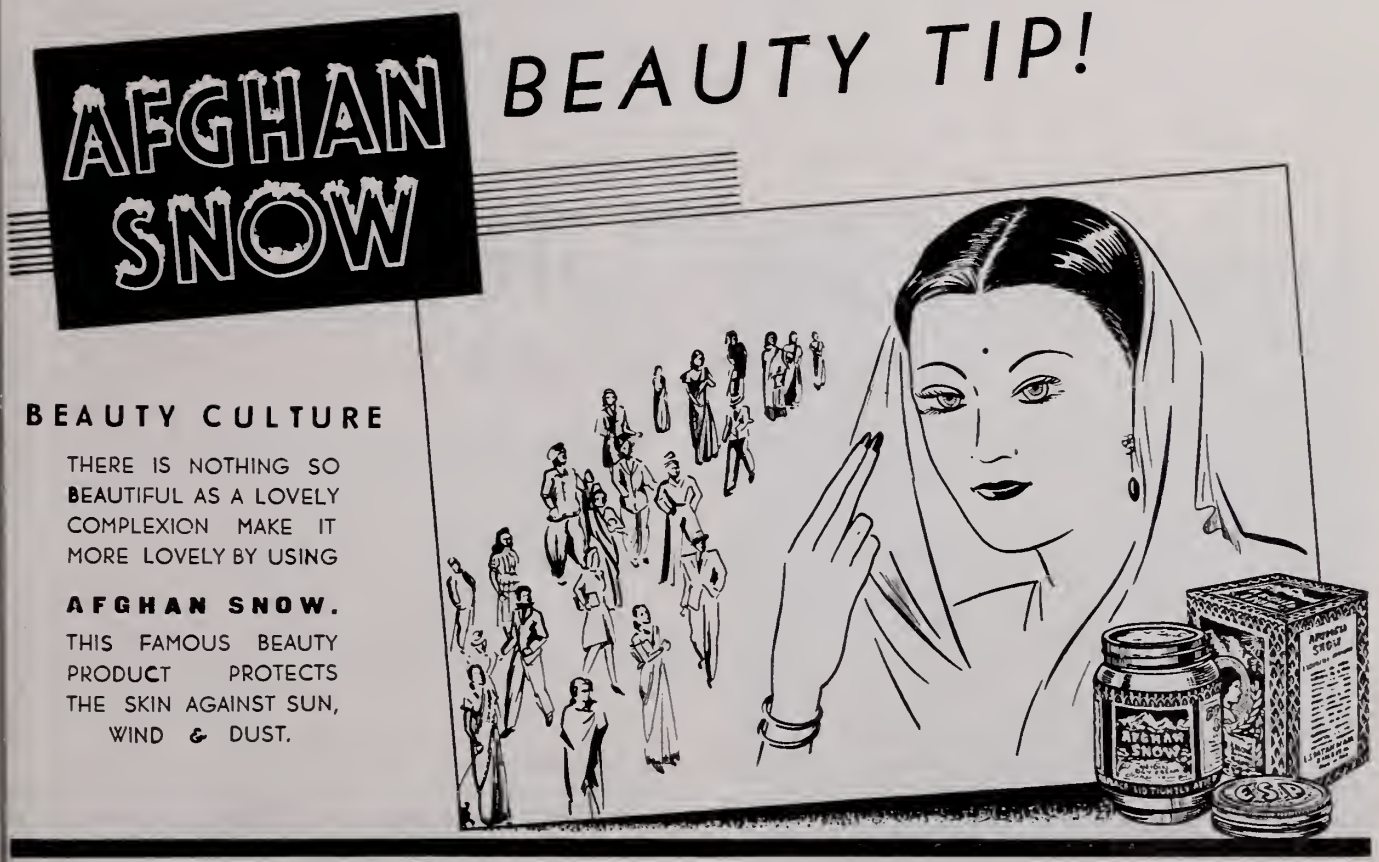
Free-lance production is taking a dangerous turn in these times. Established producers with studios should not encourage free-lance production, especially with a limited stock of raw materials. The long established film studios with a permanent staff of workers need all the raw stock that is available to keep the studios running and to avoid throwing their people out of employment. It is stupid to waste these vital supplies on free lance-producers.

Free-lancing becomes a compliment to an industry in peaceful times not during such emergencies. In these times, we must conserve our slender resources and keep our principal studios working, so that a large number of regularly employed people may not be suddenly thrown on the streets.

The Indian Motion Picture Producers' Association should think over these matters in association with the suppliers of raw materials and enforce a wise and voluntary rationing of our present resources—in short, regulate the speed of future production to meet the minimum demand of the people in entertainment.

In the meanwhile, "Khazanchi," "Sikander", and other pictures which have dug themselves in at different theatres beyond ten weeks may be asked not to make new records during these war times but to move out making room for the 50 odd pictures which are lying in tins for months.

Yes, keep the pictures moving if the industry is to go through 1942.



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MURDER AT THE MAJESTIC

On the 6th of December 1941, Mr. Bankulal Harkisondas, Assistant Manager of the Majestic Cinema in Bombay, was stabbed to death by one Rashid J. Irani who worked as a stall-keeper in the compound of the cinema.

It is reported that Rashid Irani got some of his household ladies admitted in the theatre without a pass, to which Bankulal objected and got Rashid's relatives removed from the auditorium where they were seeing "Swami", a Royal release.

Enraged at this, Rashid is reportel to have rushed to the office of Bankulal and stabbed him with a knife. Bankulal died on the spot.

Here is a tragic climax to the widely prevalent habit of using complimentary passes. People who get used to seeing pictures free soon come to think that they own the cinemas, just because they happen to know the manager or a door-keeper. And such people, strangely enough, become ultra-sensitive about their self-respect and feel insulted when the cinema owner pursues his legal right of conducting his own business.

The complimentary pass is an evil in itself seeing its present day enormous multiplication but if this free booting habit is going to lead us into such tragedies, the sooner this evil is stopped the better for our film industry.

It is one thing for the trade and the press to expect free shows but to distribute passes to the general public and stall-keepers is like cutting the branch on which the industry stands. It is a suicidal procedure.

This tragic incident goes to prove that running a cinema is not after all such a harmless business. I have often witnessed numerous minor assaults when the crowds go rowdy for one flimsy reason or other, but a knife seems to have been used for the first time with such tragic results.

Bankulal Harkisondas was on duty when he was killed and the proprietor of the Majestic Cinema ought to compensate the family of the poor victim generously.

I hope, this case is taken up by the Commissioner of Labour, Bombay, for relief under the Workmen's Compensation Act.

THEIR BREAD AND BUTTER HUNT

The official story of the huge salaries earned by Hollywood film people is now available. The following statistics are for the fiscal year ending 1940.

Gary Cooper topped the list of earners with £73,766 from Sam Goldwyn and another £44,750 from Paramount Next came James Cagney with £92,083. From the others Bing Crosby earned £62,500; Fred McMurray: £60,000; Caroll Lombard: £52,750; Ginger Rogers: £58,885; Producer Darryl Zanuck: £63,750; Errol Flynn: £52,833; Edward G. Robinson: £63,750, Charles Chaplin: £37,500; Madeleine Carroll: £31,791; Ronald Coleman: £37,500 plus £11,186 other compensation; Douglas Fairbanks Jnr: £40,429; Don Ameche: £32,145; Alice Faye: £35,072; Claudette Colbert: £37,519; Tyrone Power: £37,812; Shirley Temple: £29,142; Bette Davis: £32,437; Merle Oberon: £21,250 and Charles Laughton: £29,042.

In comparison with these astronomical earnings, some of our films people show the following averages, more or less, per year:

Producer Chandulal Shah: Rs. 5,00,000; Producer Shantaram: Rs. 1,00,000; Distributor Baburao Pai:



Rose returns to screen in "Garib", a social picture of National Studios.

Rs. 60,000; Distributor Chunilal Desai: Rs. 40,000; Film Actor Prithviraj: Rs. 36,000; Actor Jagdish: Rs. 40,000; Actor Chandramohan: Rs. 45,000; Actor Motilal: Rs. 30.000; Actor Mazhar Khan: Rs. 36,000; Actor Charlie: Rs. 18,000; Actor Yakub: Rs. 18,000.

Our film actresses do not seem to be far behind. Here are some of the top liners:

Film Actress Madhuri: Rs. 30,000; Actress Sabita Devi: Rs. 24.000; Actress Shobhana Samarth: Rs. 36,000; Actress Naseem: Rs. 30,000; Actress Khursheed Rs. 30,000; Actress Sitara: Rs. 20,000; Actress Devika Rani: Rs. 15,000; Actress Neena: Rs. 12,000; Actress Sardar Akhtar: Rs. 30,000; Actress Snehaprabha: Rs. 18,000; Actress Shanta Hublikar: Rs. 30,000; Actress Meenaxi: Rs. 24,000.

Not to be outdone in this game of gold digging, here go some of the big earners amongst the Directors:

Director A. R. Kardar: Rs. 45,000; Director Mehboob: Rs. 36,000; Director Jayant Desai: Rs. 24,000; Director Debaki Bose: Rs. 30,000; Director Mukherjee: Rs. 15,000.

There are several hundred more in the different departments of our industry whose income averages up to the Rs. 12,000 standard per year. There is no space for them.

R C A SCORES

It is a welcome news to note that over twenty new cinemas in different important stations in Western India are being fitted up with the RCA Photophone Equipment.

Six new cinemas, some of them under construction, in the city of Bombay have all taken up the RCA Equipment. While this proves the unique country-wide popularity of RCA Sound Equipment it also supplies ample proof of the exhibitors' anxiety to give their patrons the very best in motion picture exhibition.

Time and again, RCA has paid its way not only because of its excellent reproduction of sound but also because of the efficient and reliable construction of its equipment.

Over seven years back when Director Shantaram of Prabhat installed RCA in the Prabhat Talkies, Poona, few people expected that the machine would be still serving its purpose. But there it is till today, as efficient and as reliable as on the day when it was first installed and all the Prabhat pictures are still shown on it.

What is good for Prabhat is certainly good for many a cinema in India.

We hope, however, that RCA agents in India do not use the war as an excuse to profiteer in their sales. Because, if exhibitors ever needed a helping hand, they need it now and badly.

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"FILMINDIA" AND "TIME"

Letters from friends in Hollywood are pouring in congratulating Editor Baburao Patel on what Hollywood thinks is an achievement for an Indian movie magazine.

The reason is: "Time" the famous American newsweekly in its issue of the 3rd November has reproduced excerpts from the ever popular "Editor's Mail" in "filmindia":—

INDIA

SUCH A THING

In Bombay's movie fanpaper, Filmindia, Editor Baburao Patel conducts an unusually piquant question-&-answer department. Last week Hollywood learned how Editor Patel does it.

Excerpts:

Q. Are there any raw-film manufacturers in India?

A. No. But we have directors who expose the film and make it look more raw than ever before.

Q. What is the exact relationship between Anuradha and Rafiq Guznavi?

A. Come, I give you the guess.

Q. I hear bad rumours about Director Shantaram. Every man from Poona and Bombay says that Shantaram has done such and such a thing. I am sure that he is not a person to do such a thing. I think that Mr. Shantaram is aware of his fame and would not have done that thing. So you must tell the public that Shantaram is innocent by publishing his innocence in the next issue.

A. And I must also publish my innocence about what you are talking.

Q. Please tell me, which is the easiest way to get a job in a film company?

A. Get hold of the most attractive girl in your town and bring her to a film studio.... The other way is rather roundabout.

Q. Whenever I see a romantic picture, its effect lingers with me for five days and I cannot prosecute my studies. What shall I do?

A. Stop seeing pictures. Studies first.

Q. How many of our actresses are virgins?

A. I don't know much about the actresses being virgins. This is an antique commodity in a modern world and you may find it in rural surroundings.

Yes, it feels international to be quoted in "Time" with its three million and odd circulation. Thanks, America.

HULLO, INSPECTOR PAI!

War and chaos, fighting and bloodshed, storms and floods or for that matter even an earthquake—one and all together would be wasted on Inspector Pai of the Bombay Board of Film Censors.

For a year now we have been at his throat to put some more sense into our censoring laws to protect our growing children from the corroding influence of bad pictures which glorify crime or underline sex-play shamelessly.

But Inspector Pai, beyond giving us one assurance that "he is moving in the matter", does not seem to have done anything to remedy this state of affairs.

To help him think, we published the Gwalior censoring rules, which struck us as surprisingly sensible and yet Inspector Pai is where he was years ago.

May we know why? Have the Government stopped paying him his salary regularly?

If not, then why is Inspector Pai irregular in the execution of his obligations to the public?

Have we now to agitate to remove such an experienced man as Inspector Pai and risk our censor department with an amateur?



ndia's great character actor Mazhar Khan becomes a director. He is here on a location of "Meri Duniya" a social picture of National Artistes.

S. F. HA

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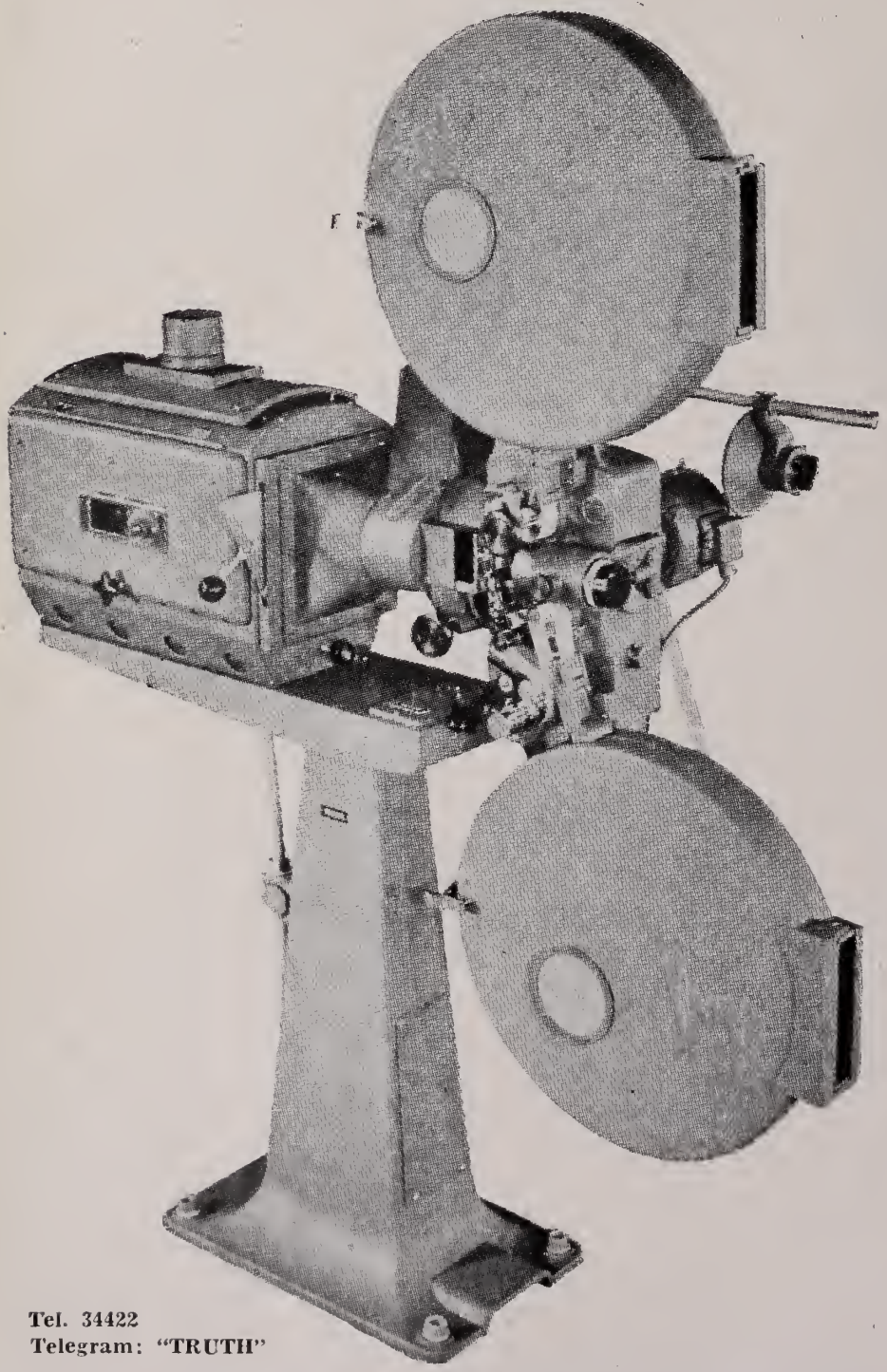
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SHAMIM—

This sweet-face charmer scores a hit in "Dhandhora". Ranjit's social picture directed by Mr. Charlie.



"COMMONSENSE CROSSWORD" No. 231

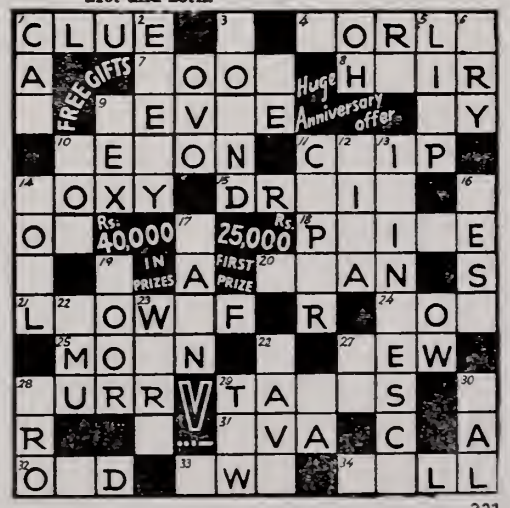
The Seventh anniversary of *Commonsense Crosswords*, and a prize offer of over Rs. 40,000 in awards to fit the occasion ! It doesn't matter whether your entry is All Correct or how many errors it contains, if it is the best attempt at the puzzle below you will receive Rs. 25,000 cash down. Unless of course, you prefer Rs. 22,000 plus Rs. 3,000 in War Savings Certificates plus an 'H.M.V.' Radio Gramophone De-Luxe. And even if your entry is not the best you may well profit handsomely from the further Rs. 10,000 that will be divided among Runners-up. Besides all this, there are Extra Prizes in which you will share even if you make as many as four mistakes. Above all, don't make the mistake of neglecting the Practice Square below. The time to get busy on it is *NOW*.

CLUES ACROSS

1. Study each one closely before deciding on its solution
4. Ours is a topsy-turvy one at present
7. Mid-day
8. Often loses a great deal of lustre when cut off !
9. Entertainment comprising series of topical and musical sketches
10. The answer is an acid-juiced fruit
11. To cut off
14. This type of person has few friends as a rule
15. Artificial conduit for water
18. Worldly men are usually quick to discern unwarranted this
20. Such persons often tend to worry unnecessarily over trifles
21. Jumbled spelling of *flower*
24. Rubbish
25. Men are usually less sympathetic than women towards men who do this a lot
27. Nagging wife's complaints are seldom this
28. Sound expressing pleasure or contentment
29. When these are too heavy they often defeat their purpose
31. Eggs
32. Some people seem to rejoice in being this
33. It sometimes makes one feel embarrassed to this a person
34. Most people know somebody they'd like to suffer this for at least a little while !

CLOSING DATE, JANUARY 8th.

N.B.—The Entry Fee is Re. 1 per Entry Square. Entry Forms will be published in the *Illustrated Weekly of India* of December 14th, 21st and 28th.



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ONLY ENTRY FORMS CUT OUT FROM "THE ILLUSTRATED WEEKLY OF INDIA" of December 14th, 21st or 28th will be accepted.

CLUES DOWN

1. Unpleasant fellow
2. Foe
3. We sometimes deliberately criticize a person to this him
5. It is practically impossible for a person to conceal this
6. Thirsty
9. Reigning king
10. Even flirtatious young women seldom exercise their wiles on this kind of fellow
11. Frisky movement
12. Italian coin
13. Jumbled spelling of *insincere*
14. How difficult it is to this a vengeful woman !
16. Without adequate this ambitious person is not likely to succeed
17. It calls for more than a little skill to do this well
19. We are often inclined to condemn such a fellow thoughtlessly
22. Our familiar Crossword friend the Australian running bird
23. Man who is this usually reveals it in his appearance
26. Strangely enough, fussy people seldom seem to this much time
28. Prefix meaning *for*
29. To pull along
30. One that proves false is apt to embitter a sensitive youth

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

R. E. Mamujee (Mombasa)

Who scores more in film music: Bombay Talkies or National Studios?

Bombay Talkies have been consistently giving popular film music. Some of their song records have gone into six-figure sales. National Studios haven't been able to achieve that.

How is your Rita?

Fine, thanks. She is not mine. So don't repeat it next time.

S. S. Raman (Kadiri)

Who is this Veena appearing in your magazine so often?

She is a favourite artiste of National Studios. Her own name is Nur Jehan and she first came from Lucknow to work under Director Nanda about six years back. After working in a couple of pictures, she toured the country for some time and is back again for screen work. She distinguishes herself in vampish roles, like the one she played in "Kasauti".

Nowadays we don't have any information about New Theatres pictures. What has become of them?

I really do not know. I once tried to get some information but I couldn't gather anything reliable.

I want Miss Rose's photo for my album. How am I to get it?

Write to her: Rose Musleah, Keval Mahal, Marine Drive, Bombay. And if she has one handy she is not the one to refuse. She has given them by hundreds to her fans.

Has Mr. Motilal left Ranjit?

He can not afford to at present and you will be seeing him in Ranjit pictures for a long time to come.

Amirali A. Dhala (Kurla)

I find that you appreciate Ranjit pictures which are usually foolish. How is that?

I try to keep pace with the millions who see them. That is one way of selling a film magazine

M. L. Narayanrao (Bangalore)

So far I thought that "filmindia" was meant only for films. Was that thesis on marriage in the September issue necessary in "filmindia"?

It was. Don't we show these social problems in our films? Marriage is such a vital problem that the different facets of this institution must be discussed not only in films but also in different media. Do you think that a film magazine is not the right medium for discussing some social problems of our present day life? I think, with the vast nation-wide circulation of "filmindia", a social problem gets a better platform in this magazine than in other sectional and class magazines with tiny circulations.

Miss Singh (Lahore)

I am anxious to get a big autographed photo of Naseem. How can I get it?

Write to Naseem Banu at Worli Sea Face, Bombay and as your request will go to her home, I am sure she will not turn it down. If you want special recommendation, mention "filmindia".



Rama Shukul has something attractive to tease in Shamim in "The Guest" a Ranjit picture.

THE SONGS

WHICH HAVE TAKEN YOU TO THE SHOW AGAIN AND AGAIN!



'भुलने वाले भुलाने पे भी याद आती है'
'पहले जो मुहब्बत से इनकार किया होता'



'मायुक हर जगह है आशिक वहीं कहीं'
'हम न हों तो कैसे शेर नजाकत होती'



'चल चल रे नौजवान'

HEAR THEM WITH TRUE-TO-LIFE REALISM ON....

'HIS MASTER'S VOICE'

"HIS MASTER'S VOICE"

Records



Neena and Prithviraj make new romance in "Ek Raat" a Shalimar picture.

T. R. Gopal Rao (Trichinopoly)

I have written to Miss Neena of Shalimar Pictures requesting for an autographed photo, but for a month I have received no reply.

Well, you are not the first one to complain. I have received several complaints. W. Z. Ahmed, Neena's producer, tells me that two hundred prints which he had were sent out the very first day. Thereafter, seeing the tremendous fan mail Neena was receiving, his heart broke. Mr. Ahmed feels that if he starts supplying all the people with a photograph which costs nearly a rupee a copy, he would have to spend more money on Neena's fans than on the production of his picture. He has however promised me to send out three hundred more photos to those who write to her again mentioning "2nd. request". Ahmed feels that the 2nd. request fans are real film enthusiasts and they should not be disappointed. So that's a tip for you if you like to have Neena mocking at you from your mantelpiece with her beautiful set of ivory teeth—not false ones, mind you.

S. J. Nath (Secunderabad)

To whom do the gramophone recording companies pay for film songs: to the artistes or to the producers?

In case of well-known artistes like Saigal and Kanan, the usual 12½% royalty on sales, which the recording companies allow, is shared both by the artistes and the producers. In case of lesser known singers, the producers take all and everything.

Sharda Prasad Tiwari (Dhamtari)

Which is the next picture of Pancholi Art Pictures?

"Khan Daan", a social story, something which, the tall irresistable Dalsukh says, will beat "Khazanchi", in music and acting. Seeing Nur Jehan, the main resistance, I am inclined to believe Dalsukh.

G. S. J. Dave (Bilaspur)

I am a story writer—

So is every one from the producer to the Irani boy who brings tea to the studios. What chance have you got in such an assorted crowd of idea writers. Then there are several rusty Government servants who use Government stationery to give vent to their sex-starved souls by creating sex-obsessed villains and platonic heroes and heroines in moulds of words—just words. Hundreds of such stories I receive every year for my blessing and in their impatience the guys forget to send even the return postage. No, old man, begging is a more honourable profession than writing stories for Indian films, seeing the unending tramp of munshis, pundits and hotel boys with stories in their inside pockets and hunger in their stomachs.

K. D. Bakshi (Rawalpindi)

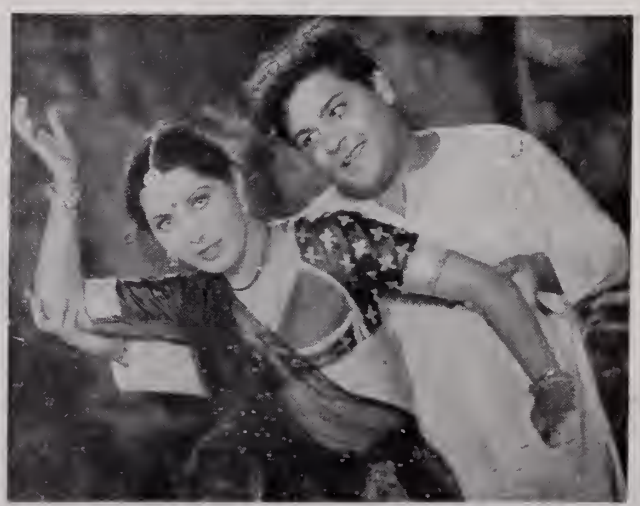
I think all the producers believe in making money. Are there any exceptions?

There is V. Shantaram who keeps on shouting that money is the least part of his work. And yet, even though he doesn't seem to like it, he makes more than enough every year. In the rent of his properties alone, he earns Rs. 3500/- a month. But Shantaram says he is going to do something big with his money one day. I hope he donates a film academy for the nation.

S. Mumtaz Ahmed (Aligarh)

I can't help being in love with any film actress more than a month. I have been in love with Madhuri, Devika Rani, Naseem, Shobhana Samarth, Leela Chitnis, etc. My latest is Neena. What am I to do?

You are in a very healthy mental condition. But don't roll up your sleeve or you will crush your heart.



This is humour between Urmilla and Gope in "Sajjan", a social story of Sudarshan Pictures.

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5 December 1941

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Yours faithfully,

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Jagdish Prasad Saksena (Cawnpore)

There is a marked tendency in you to change the language of the questions sent to you. Why?

Yes. I have to make it attractive reading. Sometimes I get bad English. Sometimes merely to give complete information about a person I combine part queries from three different readers and answer them in one person's name. That saves me space and avoids repetition and I can give better service. But even though I change the construction of the original queries, I keep their meaning and spirit in tact. It is all a harmless procedure to make the reading more interesting. So, I hope you won't mind.

P. S. Nath (Dar-es-Salaam)

The cinema owner is not showing us new pictures here while the one in the neighbouring town does so What shall we do?

Migrate to the other town. That will be easier than trying to improve a cinema owner.

Niranjan Singh (Benares)

Why are the partners of Prabhat quarrelling?

Quarrelling? Heavens, no! They are just exercising their right to live happily as neighbours ever afterwards.

N. Balakrishnan (Hyderabad)

When I wrote for an autographed photo of Miss Sitara, I received the following reply from her private secretary, Mr. Amas S. Keen.

"Reference your kind letter dated 4-10-41 please note that Miss Sitara won't send photo to any third person.

If you send a good present of Hyderabad to me, I will try to offer the present to Miss Sitara and then I will send you a photo of Miss Sitara. Please send the present through me as soon as you can."

I am not able to choose a suitable present for this reply.

If you wish to give Sitara a present, send her a Defence Loan Certificate. It is the most popular present. After she gets it, Sitara will send you her photo. As regards the secretary, ignore him.

Kamla Devi (Mussoorie)

Does V. H. Desai have a wife and children?

Oh, yes! He is a lawyer and has all legal and legitimate relations including perhaps the proverbial mother-in-law. But I doubt whether he can make her laugh.

After "Bharat Milap", what is the next picture of Prakash?

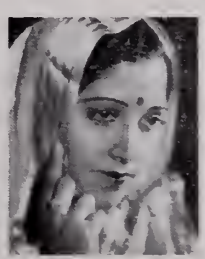
"Station Master" starring the well-known character actor Jagdish Sethy.

Opinions Of Leading Producers

I have gone to their showrooms to buy one thing and come out with many more than I wanted.

Sd. **Chandulal J. Shah.**





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HAS INSPIRED HIS SCREEN CREATION

"KHAZANCHI"

IN ITS 10TH MONTH AT
KRISHNA
TALKIES - - - BOMBAY

WHICH IN TURN INSPIRING THE INDIAN NATION—

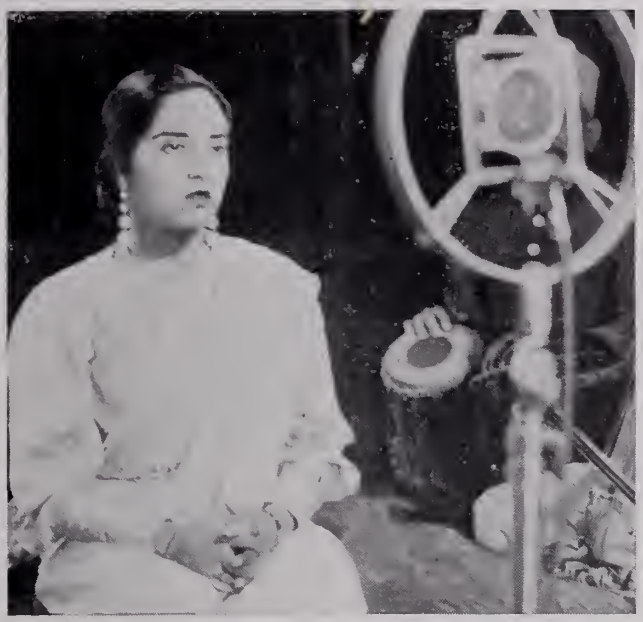
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Ratan Bai returns to the screen in "Radio Singer" produced by Rose Pictures.

What has happened to Sabita Devi?

Nothing can happen to her. She is so carefully looked after by her dear old mamma. But if you know anything, do tell me.

Bajrang Vaish (Carewgunj)

On my 22nd anniversary, I would like to negotiate with a film star (female)?

A film star is not a negotiable instrument. She is an unlimited liability.

Hemant Kumar Sharma (Agra)

Which company is in need of a child star?

None. We have too many film babies lying about to want any more.

S. P. Miller (Cannanore)

A woman who will tell her age will tell anything?

May be anything but not everything.

Gagan Bihari Das (Cuttack)

Why is Mahatma Gandhi not being invited to our film studios when Mr. Satyamurthi and others are often invited?

Mahatmaji might start a fast unto death to improve our film people and we may lose one of the world's greatest living men. It is too terrible a risk.

M. A. Gheewala (Colombo)

Who produced the first Indian talking picture and what was it called?

Khan Bahadur Ardeshar Irani produced the first talkie called "Alam Ara" and so did he produce the first cine-color picture called "Kisan Kanya", featuring Bengal's favourite star, Padma Devi.

C. C. Sekhar (Gudivada)

Where is our jolly Shanta Hublikar?

The jolly old girl is now working in "Malan", a social picture of Sunrise Pictures, having recently scored a triumph in "Ghar-ki-Laj" which is drawing crowded houses.

Ram Gopal (Allahabad)

Please tell me the whereabouts of Rajkumari of "Devdas"?

After her marriage she seems to have disappeared from the screen. I am told she is very happy in her new partnership.

N. M. Abdulla (Johannesburg)

Where is Romola, the beautiful girl of "Khazanchi" nowadays?

She has finished work in "Masoom" a picture directed by Mr. S. F. Hasnain at Calcutta.

Brown Laher (Randfontein)

Is Shantaram any relation of yours?

Yes, a friend.

Lakshman P. Sinha (Gaya)

Is Yeshodhara Katju related to Dr. Kailash Nath Katju, ex-minister of U.P.?

Yes, she is reported to be one of his nieces.

Jaswant Singh (Mansadevi)

What has happened to "Sant Kabir" which was being produced by the Film Corporation of India?



Sumati Gupte and Vithal once again come together in "Old and New", a Famous Arun picture.



For Bookings Write to: BOMBAY PICTURES CORPORATION, *Ahmed Chambers, Lamington Road, Bombay.*

I think, the Film Corporation has stopped their production activities, but "Kabir" has been completed and will be released soon.

Kirti Narayan (Patna)

Don't you think it is better for Kanan Devi to be completely engrossed with her household work rather than waste her time and energy in acting?

Kanan has wonderful music and don't you think that she ought to share that talent with the world. And yet for a woman the best job is in her home. For Kanan's own sake, I would like her to stick to her home job. Her music that has thrilled millions so far can still be used to lull her own babies to sleep.

L. Venkatrao (Coimbatore)

In the South, 90% of the films have religious themes. Can't these producers give us something in modern social stories?

Going to the numerous temples at regular intervals seems to be a national pursuit in the South. As if to provide full scope for this pursuit, hundreds of small and big temples are thrown about all over the country which are visited by millions every year. The South seems to be suffering from acute religion. Naturally therefore religious themes are popular and pay well. And producers give to the people what pays them.

Isn't Vauhini Pictures giving some very good social pictures?

S. R. Mohan (Secunderabad)

Who was the first husband of Leela Chitnis? Is he dead?

Perish the thought. Dr. Chitnis is a brilliant man and very much alive.

Gopi Krishna Prasad (Gaya)

I want to know the home address of Sardar Chandulal Shah?

Shah Baug, Peddar Road, Bombay. As the boss of several producers, he controls the destinies of hundreds of workers and if you are looking out for a job, provided you have looks for the screen, the Sardar is your man to ask.





A BREEZE OF A

The "Bandhan" Team
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IN

BOMBAY TALKIES

Leadership Production — — —

More Laughs!
More Musi
More Thrilling
Dance

Produced By: **S. MUKERJI,**
Maker of "Bandhan"
and "Naya Sansar".

Directed by	Gyan Mukerj
Screen Play	Gyan Mukerji an Santosh
Dialogues	Santoshi and Shahid Lati
Lyrics by	Pradee
Photography	R. D. Pareenj
Sound Engineer	S. B. Vachh

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as the Guileless Girl

AND

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with

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ster Laxman, Minoo Cooper.

e Director	S. I. Hasan
rchitect	L. H. Choridia
Director	Saraswati Devi
Director	Mumtaz Ali
	D. N. Pai
ing	Mohsin Abdullah



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AY;
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ACHI

OUR REVIEW

"Darshan" A Good 'B' Class Picture

Jyoti Gives Melodious Music

Picture Portrays Dowry Evils

There are no secrets about a Mohanlal Dave story. Even without a credit title one can recognize it as Dave's very own. "Darshan" is no exception to this observation. It is as usual packed with so many homely and unhomely, social and unsocial and religious and irreligious "touches" and sentiments that from minute to minute you jump over from one old pebble to another, only differently sprinkled on the same old path. And yet for the average family audience, this Dave story does become interesting and would have become more so only if it had been taken with a little more imagination by the Director.

For a time, from the early dialogues, you suspect that the picture has something to do with the cursed dowry system prevalent among the Hindus. Later on your suspicions are confirmed when more stress is laid on the dowry dialogues.

But this dowry problem is so painfully worked out in the midst of a lot of extraneous matter, that you almost lose sight of it during long intervals.

ESSENCE OF A STORY

The story in short is as follows: A temple priest has three daughters. One is a widow, the second one is married and the third one is still unmarried. The third one falls in love with the local estate manager's nephew, a young doctor with ideals of service and socialism. The second one's husband is money greedy and demands the balance of his promised dowry and failing to get it returns his wife to her father's house.

The uncle of the hero opposes the intimacy of the heroine with the hero. The hero, however, persists and triumphs in the end! But between the persistence and the triumph, story-writer Dave has crammed in one attempted suicide, one renunciation, one fake wedding, a large crowd of suffering poor, a synthetic theft, a miraculous eye operation, an obliging storm and umpteen other what nots which, though they look illogical at times, still contribute to the dramatic value of the story.

Even inspite of its familiar mould, the story could have become a forceful picture had it received a little more intelligent and imaginative direction. As it is, most of the intensely dramatic situations in the story have been rather weakly portrayed thereby losing audience appeal.

D A R S H A N

Producers:	*Prakash Pictures*
Language:	*Hindusthani*
Story:	*M. G. Dave*
Dialogues:	*Pandit Fani*
Songs:	*Fani, Indra and Balam*
Music:	*Naushad Ali*
Photography:	*Shirodkar*
Audiography:	*T. K. Dave*
Cast:	*Jyoti, Prem Adib, B. Advani, Shakir, Mira, Amir, Karnataki etc.*
Released at:	*Lamington Talkies, Bombay.*

Date of Release: 18*th Oct.* 1941

Director: C. M. LUHAR

GOOD MUSIC

Music of the picture is a decided attraction, the songs being well tuned and well sung. Jyoti really gives a soothing lilt to her music. The background music, however, was more often noise than purposeful sound.

Jyoyti and Shakir do pretty well as the daughter and the father. Prem Adib's expressions seem to come from the stage dictionary of emotions. Bhudo Advani fails to excite laughter. Baby Kaushalya is quite nice. Meera's dance is an attraction and would have been more so had the accompanying song been better sung.

Well, with a little patience, "Darshan" can be called a good "B" class entertainer



In "Kirti", a Venus picture, Lalita Pawar gives some thrilling drama.

WOMEN ALL ENVY LEELA CHITNIS



It's no wonder! Who wouldn't envy this lovely film-star with the golden voice, who won such fame as the heroine of "Bandhan"? But it isn't her success that most women covet, so much as her **attraction**—the charm, for instance, of her smooth clear skin, that owes its unblemished perfection to the daily care it gets from Lux Toilet Soap.

Here, in Leela's own words, is her beauty secret. "I make a generous lather of Lux Toilet Soap and pat it on to the face. Then I rinse in cold water. This lather is so cleansing. It rids the pores of the skin of all traces of dust and dirt that may cause blemishes, and leaves the skin softly smooth." If lovely Leela Chitnis chooses Lux Toilet Soap to guard her skin, rest assured there is no better way of keeping **your** skin beautiful.



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Naseem Thinks Shantaram Wonderful!

Spends Thousands On Saris & Perfumes!

Beautiful But Terribly Shy Star

By: Hyacinth

You know Naseem is beautiful and that she has more glamour in her little finger than the average woman has in her whole being. Because of this, you've thought of her as an almost unearthly sort of person who could not possibly be concerned with the common things of life.

For instance, you'd never think of her cooking pulav or shamikabab, would you? Well, that's just exactly what she often does do. She loves these two dishes but she loves them even more when she cooks them herself.

Don't imagine we are trying to deglamorise Naseem. That isn't possible. Even with a sooty smudge on her nose as she vigorously stirs her culinary concoctions she manages to exude glamour. We just want you to realize that Naseem is a very human glamour queen.

Naseem was born on January 2nd. 1922, at Delhi. She is an only child but was not spoilt although her parents were quite well off. She went to school like any ordinary little girl and was considered a clever child. In 1934 she left school, and came to Bombay with her parents soon after. By this time she was quite sure that she was destined to be an actress. She had acted in two school plays and her success in them had fired her with this ambition.



....with a sooty smudge on her nose as she vigorously stirs her culinary concoctions.

MEETS SOHRAB MODI

Eventually in 1936 she met the famous Mr. Sohrab Modi who took one look at her and then decided at once that he wanted her to star in his picture "Hamlet" which he was making at Poona.

Although Naseem was thrilled at getting this chance to star in a picture she was also overcome with shyness at the thought of having to mix with strange people in the studio. She was so shy that her mother had to get a part in the film so that she could be near her daughter all the time. Naseem's mother is a fine singer and took the part of the Queen in "Hamlet".

Before she left Minervas' in 1940 Naseem had to her credit seven pictures. They were "Hamlet", "Khan Bahadur", "Meetha Zahar", "Vasanti", "Divorce", "Pukar" and "Defeat". Now she works for Taj Mahal pictures and is a partner in the company. There are very few girls in India who at 21 are not only famous actresses but also part owners of a film company.

SHANTARAM WONDERFUL BUT OTHERS

If you ask Naseem if she has enjoyed working with all her directors she will say quite frankly, "No I didn't like working under any of them because none of them have been really good directors". So you see that although Naseem is shy, she is not afraid to be honest even if it means incurring the wrath of important people.

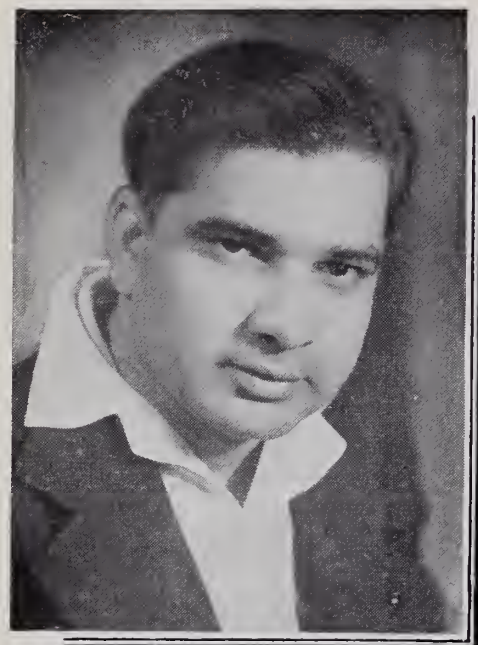
But Naseem thinks that Shantaram is a wonderful director and she hopes that one day she will be able to work with him.



MISS NASEEM

But let me tell you more personal things about Naseem. She is 5ft. 4 inches in height and weighs 106 lbs. She doesn't have to diet to keep this weight and this is fortunate because she wouldn't give up her pulav and shami-kababs even if she did show signs of getting fat!

Naseem's skin is a lovely golden brown colour and her make-up harmonizes with it perfectly. The day I interviewed her she was dressed in a filmy white Moghul costume. She dresses like this at home, but wears saris when she goes out. She was



MR. SHIRAZ MAKES NEWS!

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This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.



This is an opportunity to the makers of topicals, newsreels, commercial and advertising films.

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TARDEO - BOMBAY



She is terribly shy.

wearing magnificent diamond earrings and a ring to match. She tells me that she loves jewellery but the stones must be real. She earns over Rs. 2500/- a month so she can well afford to buy real stones.

Naseem works hard for her large salary and although she is exhausted after her work at the studio she still manages to fit in a daily three-hour dancing lesson.

She has very little time for recreation but does not mind this because she is terribly shy when she meets people socially. She has overcome her shyness where her work is concerned but is still inclined to get tonguetied when she meets people at parties.

She does not belong to any club because the European clubs she would like to join do not accept Indian members and the Hindu clubs will not accept Mohamedans. She could join the C.C.I. but she does not wish to because....well....

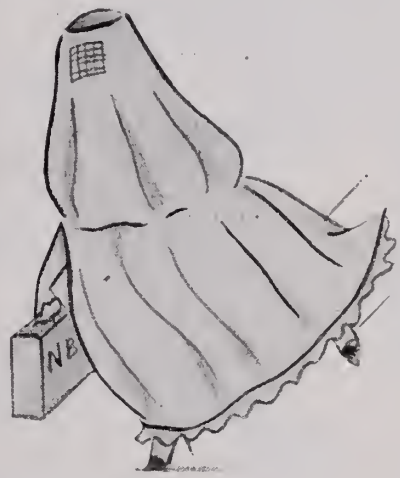
Naseem loves riding but does not do so much of it nowadays. She learnt to ride when she was a school girl. During her two months' vacation her parents used to take her to Mussoorie and it was there she had learned to ride.

Naseem has a great love for Delhi, because her friends and relations are there, so after every five or six months she goes there for a holiday. She is so well-known there, that she has to wear a veil or she would be recognized and mobbed by her fans. She says with pride, "I have an extra special 'burkha'. It is a modern one, in fact you might almost call it streamlined."

HORRIBLE POSTERS

Naseem went with Sohrab Modi on a personal appearance tour of Hyderabad, Bangalore, Madras and Ahmedabad. At Ahmedabad station they were caught in a huge crowd and couldn't reach the train. Her fans fought to get near her so that she was almost suffocated and could hardly walk.

When Naseem goes to the Races, instead of dressing like a glamorous star she wears a simple white cotton sari and makes herself look as inconspicuous as possible. It is her



She has to wear a veil.

retiring simple nature which is her chief charm. When you look at her beautiful face and remember that she is a famous actress you expect her to be imperious, talkative, and even a little vain. When you find that she is quietly dignified and shy you are her fan for life.

Knowing her simplicity and sweetness it is hard to imagine how anyone could print slanderous posters about her. Those who know her were shocked to see large posters, crammed with falsehoods, pasted all over the city.

When they told Naseem about the posters she said "I don't care very much what they write about me. I'm sure my fans will not believe anything so horrible. I don't want to be worried about this unpleasant business so I shall just place the matter in the hands of the C.I.D."

Naseem leads a very sheltered life. Most of her spare time is spent in her modern flat at Warden Road where she lives with her mother. She does not mix much with the other actresses because they are more worldly and sophisticated than she is. Her one actress friend is Sardar Akhtar who is also a home-bird.

SIMPLE BUT EXTRAVAGANT

Naseem has no vices. She does not drink and only smokes when it is necessary for her to do so for a film role. She does not like tea or coffee but drinks milk instead.

She likes country life and would like to live in a hill-station. The climate in Bombay does not agree with her and she would like to retire soon and return to the screen after four or five years.

She liked her role as Nur Jehan in "Pukar" best and likes acting with Prithviraj and Chandramohan.

She is very fond of birds but does not care to make pets of dogs or cats.

She enjoys going to see English and American films and is one of the few stars who admits that she learns something from them.

When it comes to clothes Naseem is very extravagant. She admits that she has over a thousand saris and still continues to buy more.

She also collects glass bangles and

Con. on Page 39

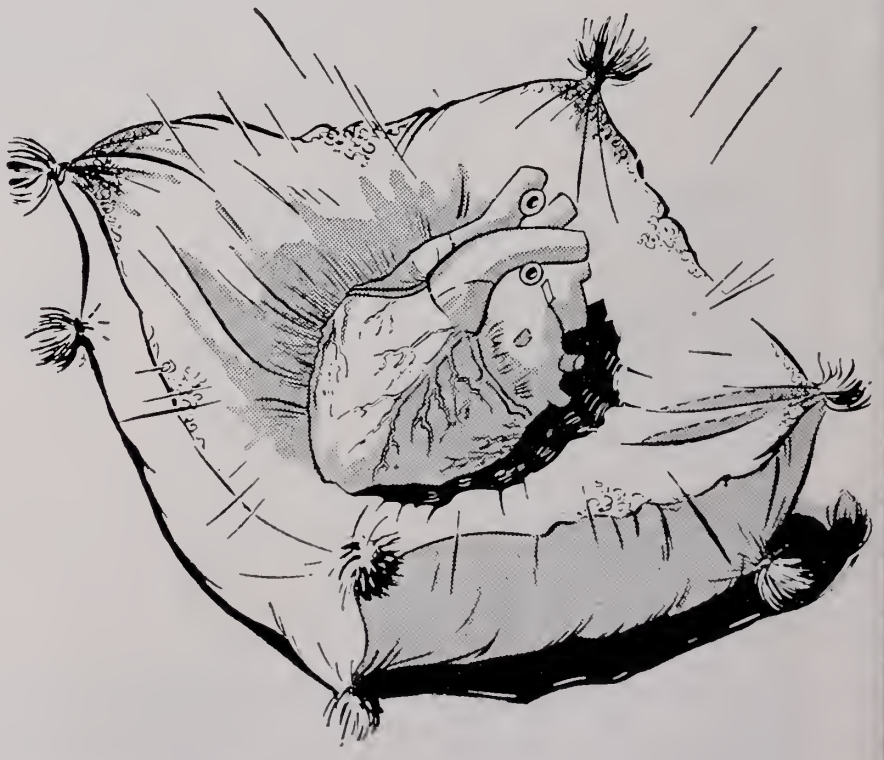


She would like to have a large family.

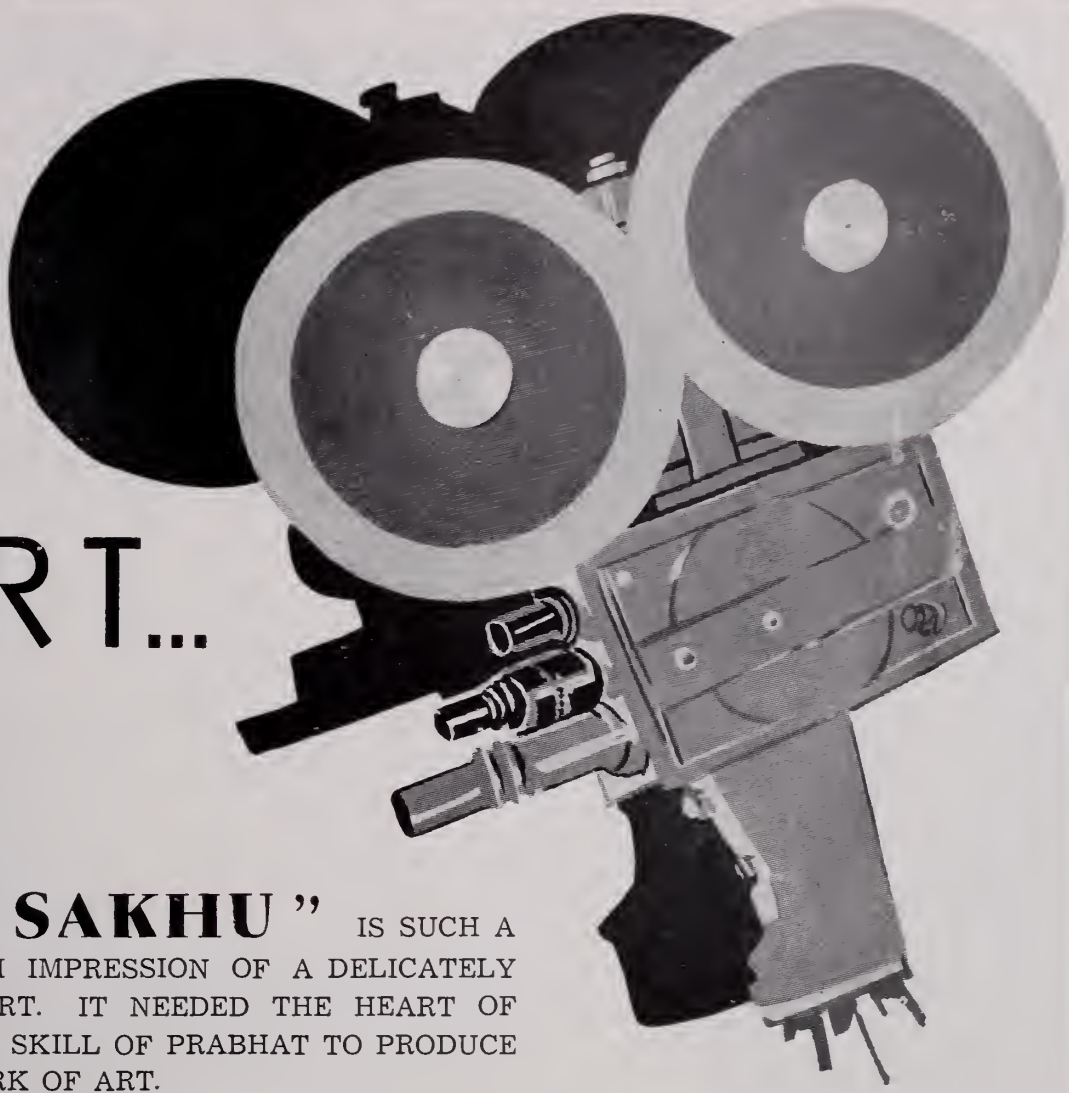
FILMING A

.....THAT SUMS UP THE GRANDEUR AND THE BEAUTY OF THE SCREEN: INDEED, THE GRANDEUR AND BEAUTY OF ALL ART.

PAINTING, SCULPTURE, POETRY, SCREEN ACTING .....IT APPEALS TO US JUST SO FAR THAT IT PICTURES THE HUMAN HEART.



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"SANT SAKHU" IS SUCH A PICTURE, A RICH IMPRESSION OF A DELICATELY BEAUTIFUL HEART. IT NEEDED THE HEART OF SAKHU AND THE SKILL OF PRABHAT TO PRODUCE THIS SWEET WORK OF ART.

"SANT SAKHU"

arring: **HANSA, GOURI,**
JLKARNI & SUMITRA

Directed by **DAMLE, FATEHLAL & RAJA NENE**

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Give Us Publicity With Pep

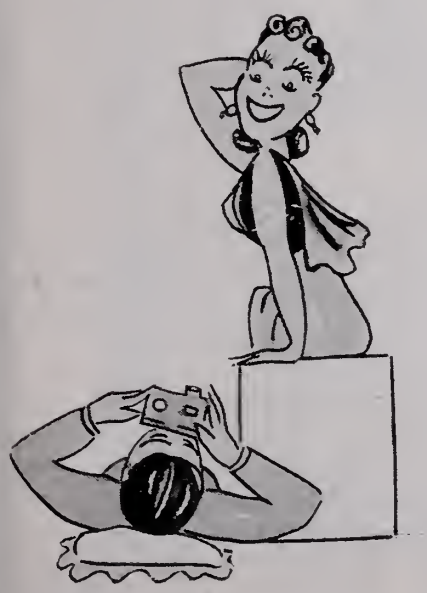
Tell Us About Private Lives

Someone should put a fire cracker under those dull creatures who are in charge of film publicity. Their advertising schemes have as much originality as posters advertising a jumble sale in a home for the aged.

When some optimistic individual wants to sell a new toothpaste to the public he has it done up in a fancy wrapping and photographed at flattering angles. Then the photograph is set up in an advertisement which claims that the paste will make your teeth "as white as driven snow" or "as shining as pearls."

When a film company wants to introduce a new star to the public they have her put on her most gorgeous sari and incidentally her most sugary smile and photograph her at flattering angles. These photographs are submitted to the press along with labels which claim that she is charming, alluring and captivating.

In both cases the result is the same. At first the public look with interest at the pictures of the new toothpaste and new star and perhaps indulge in a few oohs and ahs, but soon the novelty wears off and they become just another tooth paste and just another star.



Photograph her at flattering angles.



casually pats a child on the head.

No pains are taken to hold public interest or to keep the star in the headlines.

In Hollywood many stars make news by getting married and divorced in quick succession and those conservatives who don't have publicity managers who are clever enough to find ways to keep them in the public eye. If a star casually pats a child on the head there is always someone around to write a sob-story about the incident and to convince the public that the star adores children and has a heart of gold.

HUSH! THE STAR

There is too much 'hush-hush about the private lives of our stars in India. Fans like to know more about their favourites—what their homes and families look like when they are not posing before the cameras.

They would like to see off-guard pictures of film heroes enjoying themselves at some night haunt or other and unposed pictures of their favourite actresses out shopping or trying to be domesticated.

We would like to see the stars made more human by clever and unusual publicity schemes.

Think how intrigued and interested people would be if a rather large-eared actor was photographed with emphasis on his offending aural parts and the comment under the photograph was "His ears are outstanding, but so is his personality."

We can hear all those dull publicity men saying "But he'll lose favour with his fans if we write that." We say "Nonsense". If his ears are large nothing can hide the fact and so his fans will admire him for showing that he is not afraid to draw attention to his ears and have them laughed at.

But if he insists upon being photographed as a glamour boy people will think him foolishly conceited and very soon some local wit will start the slogan "Glamour-boy, glamour-boy, what big ears you've got."

SENSATIONAL BIG CONTRAST

Hollywood's Garbo is a mystery woman but her "I want to be alone" complex is sensational only because the other stars' private lives are common knowledge and her silence is unusual by contrast.

Here in India they are trying to publicise Neena as a mystery woman. This won't cause a sensation



Glamour boy, glamour boy, what big ears you've got.


LOOK OUT FOR IT – NEXT RELEASE
THE STORY
of the
GRIM STRUGGLE
OF THE UNEMPLOYED
woven round the
ROMANCE
OF TWO!
TRIMBAK
Garib
FEATURING
SURENDRA & ROSE
with
Veena Kumari, Sankatha, Quayamali,
Pesi Patel and Keshav.
Directed by R. THAKUR
NATIONAL STUDIOS
"NATIONAL" FOR BETTER PICTURES



Notices which will make our eyes pop.

because as far as the public is concerned all the stars are mystery women.

Publicity here is primitive not only where the stars are concerned but also where film advertisements are concerned. Every picture is advertised as a "smash hit", "glorious entertainment", or "the year's best", but the public are becoming a little sceptical because so few films live up to their glowing notices.

Why copy American slogans? Why not be original? Why not occasionally cause a sensation with a notice like this: "This film is the year's biggest flop. Don't say we didn't warn you!" We guarantee that the public will flock to see the flop out of curiosity and the picture may end up by being a box-office hit.

We want to see notices which will make our eyes pop out and our minds register "We must see that picture". We want to see pictures of Motilal dancing at the Cricket Club, of Prithviraj playing tennis and of all the stars when they are not trying to look like stars!

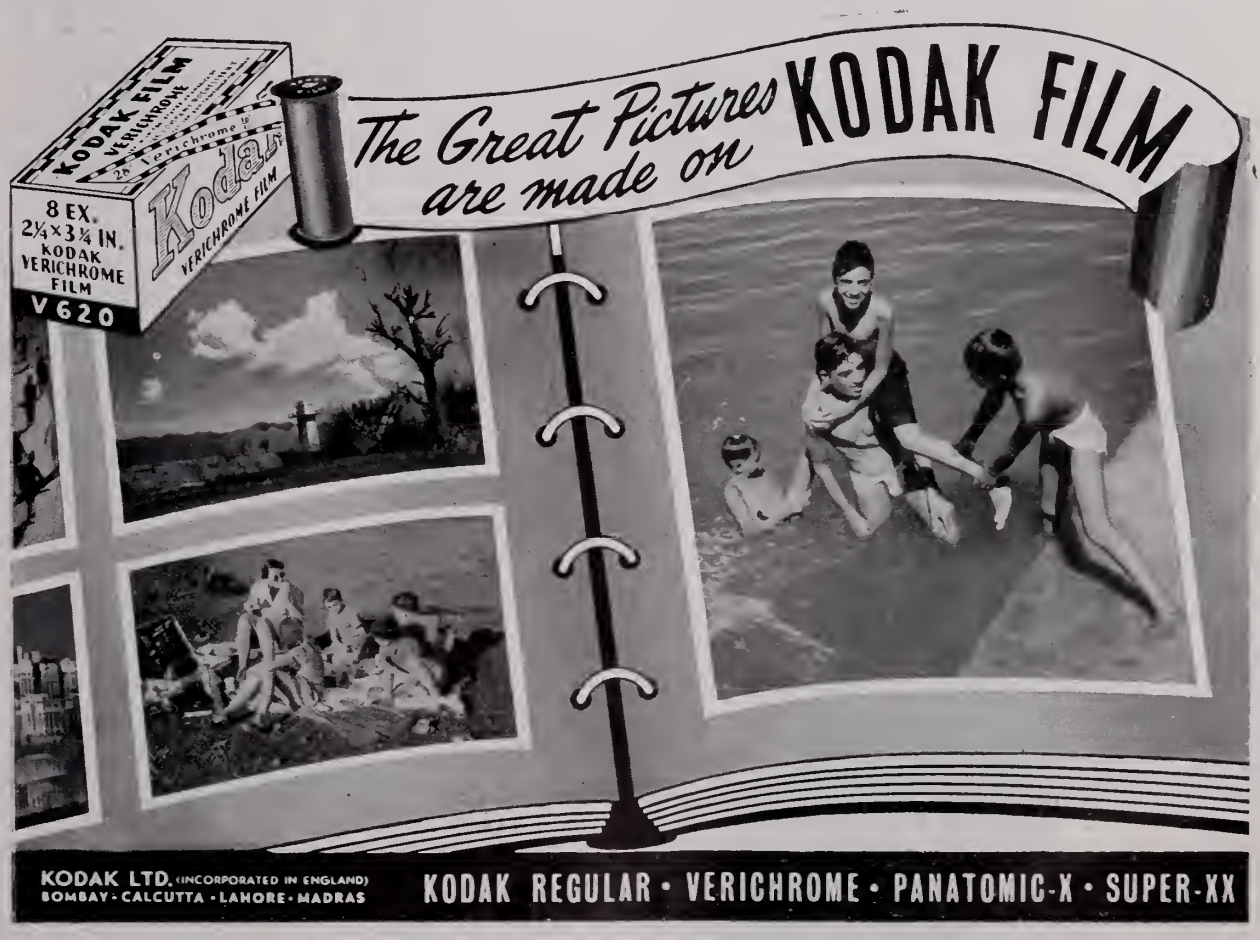
Con. from Page 33

wears them by the dozen. Her other extravagance is perfumes. She has a box containing Indian perfumes which is worth about Rs. 500/-.

Her favourite perfume is Worth's "Je Reviens". It is a small flat bottle and costs Rs. 48/-. When you take a sniff at the bottle you realise why Naseem doesn't mind spending such a large amount of money for it. The perfume is absolutely heavenly.

Naseem isn't terribly anxious to get married but if she meets a good and attractive man she might consider changing her name. When she does marry she would like to have a large family because she is very fond of children.

Don't repeat this, but we have a sneaking feeling that before another year has passed Naseem will be Mrs. Something-or-other.







The Greatest

X'mas Attraction

For Fair and Elite Bombay

Featuring

Two New Stars !

THE NOBLE STORY OF

3 YOUNG SOULS 3

LOVING EACH OTHER

to the extent of even Sacrificing their Lives for the Happiness of each other !

Directed by **GUNJAL**
of "Mother India" Fame

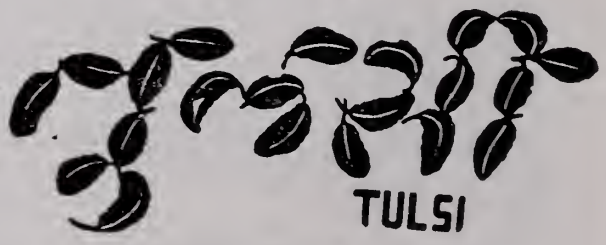
Story by **PUJARI**

Music by **B A L I**

Scund by **Minoo Katrak**

WITNESS This Powerfully Beautiful Spectacle at

NOVELTY (Bombay)



"SWASTIK-INDIA" RELEASE

Released on 20th December

Coming Attractions:

(1) **"VANMALA"** with Maya Banerji

(2) **"PAISA"** (in Marathi & Hindi)

Distributors:

SWASTIK - INDIA LTD.

CHOWPATTY CHAMBERS, BOMBAY-7.



SHOBHANA SAMARTH—

As "Seeta" in "Bharat Milap" a Prakash picture, Shobhana proves herself to be an ideal cast for the picture.

NEW YEAR PRO

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PROJECTORS IN INDIA T

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		Cinema under construction (Mr. Masani).
Matunga, G.I.P.	-	Cinema under construction (Mr. Virker).
Tardeo	-	Cinema under construction (Mr. Bhavnagree).
AKOLA	-	Rajkamal Talkies. Krishna Cinema.
		Cinema under construction (Mr. Uttamchand).
BANGALORE	-	Majestic Cinema—and all Cinemas controlled by Dr. Patel.
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MADRAS	-	The Casino and the Crown Theatre.
NAGPUR	-	Variety Cinema.
SHOLAPUR	-	Prabhat Talkies.
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RCA

THE MAGIC

RCA Photophone Equipment is the pride of Studio and Cinema owners. Follow these discriminating buyers and equip your Cinema with RCA Equipment. Full particulars from

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OF SUPREME POPULARITY

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THE COUNTRY AND GIVING SERVICE
FACTION.

In 1942, several leading studios go RCA to get better sound.

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NUR JEHAN—
A new charmer in a new picture, Nur Jehan will be seen in "Khan Daan" a Pancholi Art picture.


3
SMASH
HITS
YOU
MUST
SEE!
ALL FROM
H.P.MITRA
THEY WERE BORN TO PLAY THESE ROLES
SHANTA APTE CHANDRA MOHAN &
MAYA BANERJI IN
APNA GHAR
HINDI-MARATHI
Directed by
DEBAKI BOSE
DASH OUT THE OLD DUNYA
SWING IN THE-----
AAJ DUNYA
Starring
SHOBHNA MAZHAR &
JAIRAJ
Directed by
A.R.KARDAR
THE GREAT INDIAN MOTION PICTURE!
MAHATMA VIDUR
HINDI-MARATHI
Starring
VISHNUPANT PAGNIS
DURGA KHOTE
Directed by
PARSHVANATH ALTEKAR
& BABURAO PAINTER

A GREAT COMBINATION
of a perfect screenplay from a swell piece of story material



WITH

BEAUTY QUEEN NASEEM & PRITHVIRAJ

IN A TOWERING TRIUMPH OF EMOTIONAL DRAMA

Supported by:

RATANBAI, MUBARAK, MIRZA MUSHARRAF, MADHURIKA

Story Written & Produced by
M. A. MUGHNI

Associate Producer
M. EHSAN

Dialogues by
KAMAL AMROHI

Direction:
K. M. MULTANI

Photography:
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Music:
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Blackmailed Interview of Mazhar Khan

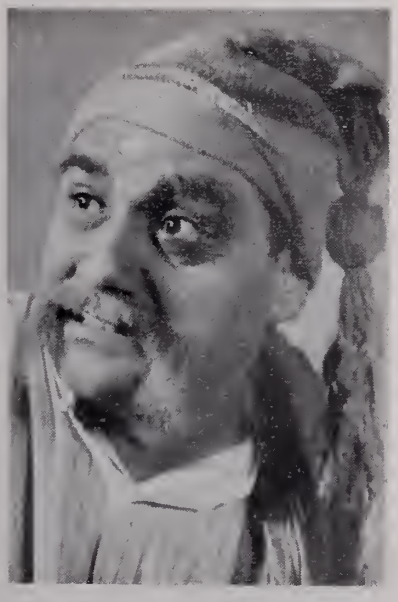
Blushing Confessions of Famous Actor

(By: Our Special Representative)

[Mazhar Khan—the name brings to mind some rare and difficult portrayals on the Indian screen. Modest Mazhar is this time made to talk. A fluent speaker on the screen, he stammered talking about himself. And that is why this personal article took three months. The interview is in Mazhar's own words—only the stammering pauses, the sly blushes and the pleasant surprises are left out.

We do not wish to be worried with more questions so we give his address here: Mazhar Khan, Bachan Lodge, Worli Sea Face, Bombay 18. Readers can write to him if they like, because Mazhar also helps the new comers....The Editor.]

"I was born just like every one else in the usual way and there was nothing unusual about it. Just as my arrival in this world was without my previous consent, so was my day to day growth. And thus I grew up by the inevitable conspiracy of circumstances. At the school age, I was sent to an educational institution and when I passed my matriculation, I found myself a full-fledged police sub-inspector.



In his immortal role as Thakur in Shantaram's "Padosi", Mazhar put in a remarkable performance.



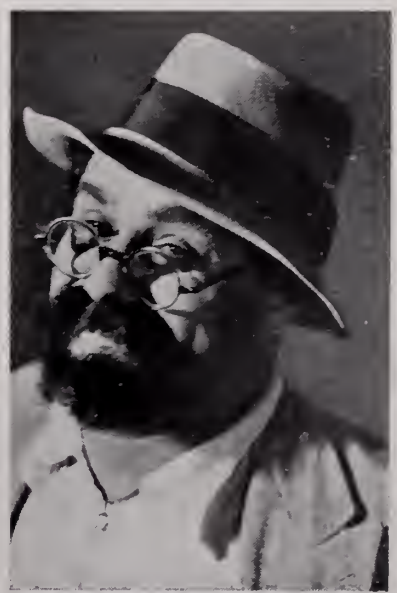
Snehaprabha Marathe, a new talent, will make her debut in the Marathi version of "Nirdosh", a National picture.

"While in school the glamour of the Indian screen attracted me. My interest in films increased with every new picture I saw. I can vividly recall those moments of ecstacy when along with the dramatic swings of rising and falling situations, I used to rise and sink back in my seat, just like a bouncing ball, in quick succession. What a nuisance I must have proved to my neighbouring spectators, I can realise now—but who cared then.

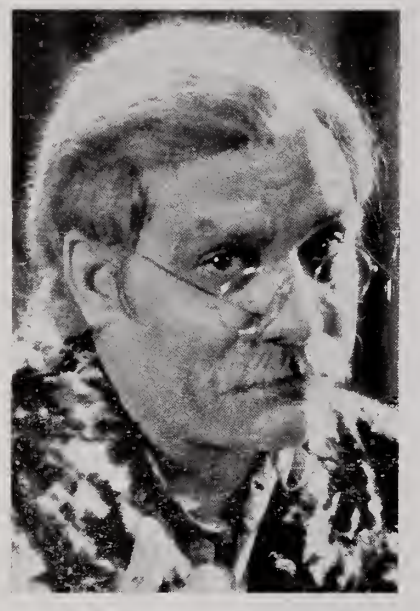
"In my heart of hearts I secretly admired the heroes and villains of the silver screen and more so their daring exploits. After a time, I found within myself a strong urge to become a film actor. This desire matured into a fancy and, in due course, developed into a craze. My heart craved but the musings of reason suppressed this craving with ruthless tyranny. At last, the craving got the better of reason, taking a bold step, I shook off the police uniform and rushed to Bombay, the Mecca of films.

WE—POOR MALES

"Reaching Bombay, I received a rude shock and felt my well-nursed dreams shattering to pieces when I saw studio gates carefully guarded by heavily built Pathans who always carried big *lathis* as a symbol of their unquestioned authority. I said to myself in despair, "These are not studios but Gardens of Eden whose inner doings and private enchantments must be protected from intruders like myself." But strange to say, any lady could get the entrance without any difficulty. And the fairer she was and more dazzling her bloom, the easier it was for her to get a passport to the forbidden land. Neither the stalwart arms of a Pathan blocked her way nor did the gates remain closed with



Mazhar with a Zola expression



Mazhar's great character portrayal in "Sonera Sansar" is still remembered as a landmark of great acting.

that obstinacy as in the case of we poor males.

"Day in and day out I waited for an opportunity till one afternoon, escaping the watchful eye of the Pathan, I sneaked through the gate and dashed forward without looking behind. I was received with a gruff but a few more daring efforts like this secured me at least a standing place in this earthly heaven.

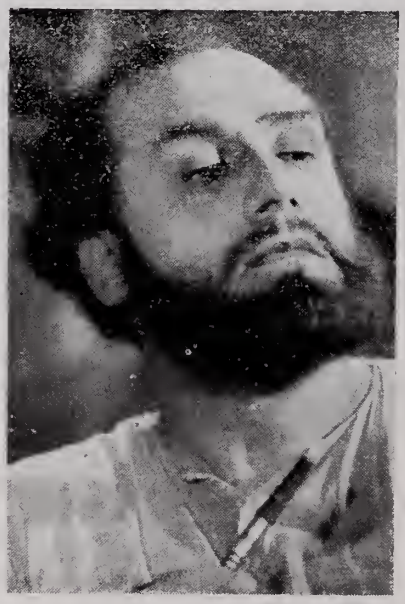
PROFESSIONAL HIGHWAYMAN

"I was an actor now and was given the role of a villain in my first picture. It was neither a surprise nor a disappointment for I had a tough body roughened in the maintenance of law and order. The role thus fitted me. I do not know whether I did my part successfully or not but the cinema public liked it and that fact alone acted as a spur to my ambitions.

"My other pictures followed in quick succession. This was the period of stunt pictures. I played the villain in all of them. My job was looting, marauding, terrorising, acting as a foil to the hero and even sometimes kidnapping the heroine, and shall I say in a manly way that I discharged these duties with due responsibility and marked efficiency.

"Then came the period when the trend of Indian pictures had to undergo a change in order to keep pace with the times. The stunt element in the films did not disappear totally but more attention was paid now to mythological, historical and semi-social type of films.

"The roles that I was assigned in these pictures required not only daring adventures and heroic feats of valour but those subtle expressions and emotional contortions of the face which are essential in depicting a characteristic role with a touch of extra realism.



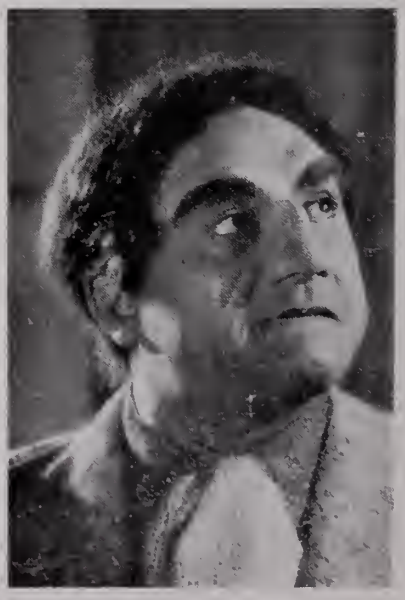
Mazhar as Noor Ali in "Masoom"

"I was ever convinced that before behaving like a certain person and living his life, one must look like him. Here comes the significance and importance of the art of make-up in film-acting. And in the field of character-acting, the element of make-up assumes all the more importance. I, therefore, paid particular attention to this side of acting. In all the pictures produced in this period, my work won wide and generous approval from the ever-increasing number of cine fans. What a joy to reap the fruits of hard labour! Love's labour is never lost. I loved my work and therefore laboured to make it as lovable as I could by giving it touches of realism. Quite naturally, therefore, the public appreciation of my work sent me to seventh heaven of delight —the delight that I am told Napoleon felt when he wore the military uniform for the first time in life.

14 YEARS AND 112 PICTURES

"Times were fast changing and so were the tastes of the people. The film industry had to adjust itself to the changing conditions if it was ever to play its due role in the national life of our country. Talking pictures had already revolutionised the film industry. Now there was a definite demand for purely social films with a purpose, important roles in these new type of films required good character-actors who alone could portray them with success. To my own surprise, such roles suited me to the core, I found them not only absorbingly interesting but also providing me with an opportunity to put to test my hidden faculties which afterwards found their appropriate outlet in pictures like "Padosi" and "Akela"

"Taking stock of my fourteen years continuous work in the film industry I find myself right in the rut of film life and have to my credit more than 112 pictures. I have played all sorts of roles—from the meanest beggar to the august em-



Mazhar in a Bella Lugosi style in "My Eyes", a social picture.

peror. Thus have I tasted the bitter-sweet cup of film life from every angle and, believe me, every sip varies in taste.

"I lived the life of a miserable Rickshaw-walla amidst pangs of poverty and have no hesitation in saying that these poverty stricken lead no better lives than worms. And yet I ruled India twice and administered justice with that awe-inspiring serenity and majestic bearing that marked out Akbar the Great from all the rest of the Moghul emperors. In between these two extremes, I became a sadhu, a whimsical millionaire of moods, a typical Marwari, a usurper, a crusader, a blacksmith engrossed in his own loneliness and a neighbour with a heart of gold. Such are the vagaries of film life that one is tossed from one role to another, and if an artiste lacks elasticity in his personality, he may crack any time and end his career in disaster.

"From my past films. I would like to mention "Baghi Sepahi", "Sonera Sansar" and "Milap" but particular mention must be made of "Night Bird" because of its make-up perfection. I changed six disguises in it and, believe me, in one of them I made myself a monster of a human being. If any one doubts it, I am ready to make a monster of him too within six hours. A trial is solicited.



Mazhar Khan looks like Paul Muni in "Professor Waman" of Ranjit.

OMNIBUS ACTIVITIES

"Of my recent pictures, "Padosi" and "Akela" give a new angle to my career as a film artiste. I wish my fans should see these two pictures especially "Padosi" and feel with me the sobs and sorrows of human life cut into Hindu and Muslim pieces.



Mazhar imitates Boris Karloff.

"My coming pictures are "Masoom", "Bhakta Kabir", "Raja Rani", "Nai Dunya", "Marvee" or "Meri Dunya" and "Vasant Sena". My roles in these films vary in character and importance and I am not going to say anything about them Time is the best judge. However, I cannot escape the temptation of quoting director Husnain who, on his arrival in Bombay recently, solemnly predicted that my role in "Masoom" is destined to eclipse all my previous achievements.

"I think my life story will not be complete and I will be charged of ingratitude if I do not mention the names of directors like Mr. V. Shantaram, Mr. Debaki Bose, Mr. S. F. Husnain, Mr. Ezra Mir and Mr. A. R. Kardar. Shantaram is a genius in creative art and Debaki Bose a keen lover of art with the vision of a philosopher. Both of them treat the artistes honourably and are totally devoid of stiff-neckedness which is the hallmark of some budding producers and directors who want their artistes to obey them unhesitatingly whether they are right or wrong. Mr. Husnain is nobility personified and determined to tread a new path in film production. Mr. Ezra Mir is an old director with a proud record. And last but not the least the inimitable, ever polite Mr. Kardar whose prestige goes higher with every new picture. It is my proud privilege to have worked under them.



Mazhar—after the Hunchback of Notre Dame fashion.

"And so I find myself in the rut of film life, with the burly Editor of "filmindia" threatening me to tell my own story or else....."

OUT TO WIN

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IEW YEAR'S HONOURS

Bahen

Starring

JAGDISH

KAUSHALYA·TRILOKE

RATANBAI·GOPE &

MIRZA MUSHARRAF





2
Star-Productions
BY
CHHAYA FILMS

Gora Kumbhar

A DEVOTIONAL MUSICAL (IN MARATHI)

●

Story - Dialogues - Songs:
S. A. SHUKLA

●

Direction:
PANDIT ANAND KUMAR

●

Music:
D. P. KORGAONKAR

●

Starring:
Lalita Pawar, Mahindrakar, Ratnamala, Nandrekar, Kishori, Shakuntala, Rajani, Pandit & Baby Pandit.

●

An "Anand Pictures" Release

Nateecha Nawra

A SOCIAL MUSICAL (IN MARATHI)

●

Story - Dialogues - Songs:
M. G. RANGNEKAR

●

Direction:
Y. D. SARPOTDAR *and*
RAJA PANDIT

●

Music:
D. P. KORGAONKAR

●

Starring:
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Our Short Story

LOVE IN MARBLE

A Commoner's Symbol Becomes An Emperor's Sigh

By: Dewan Sharar

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In the days of great Shah Jehan, most famous of India's Moghul Emperors, there dwelled in the city of Agra a sculptor-architect; and his name was Ustad Isa Mohammad. From Shiraz in Persia he came—a quiet, unpretentious man, no longer young, for no mere youth could have attained to such eminence as his. He was unmarried, and his whole heart and soul were dedicated to the art he loved. And the Emperor, holding him deservedly in favour, commissioned him to carry out extensive decorations in the Imperial palace; and accepted at his hands a carved screen of exquisite workmanship, richly and delicately wrought. "This shall go into the Empress's Zanana," said Shah Jahan: and Ustad Isa bowed enraptured: he knew that no more signal honour could have been bestowed upon him.

Assad Khan, Comptroller of the Imperial Household, saw to the screen's transport. Assad Khan was young, very handsome, of the blood royal and much admired by all the Empress's ladies. He, however, had eyes for only one of them; and that was his cousin Naseem whose name means Garden Breeze—the loveliest of all and the Empress's favourite. Unfortunately Naseem was not at all sure that she cared for him in return.

Assad Khan directed the palace eunuchs as to the setting up of the screen, and the Empress's ladies, with faces discreetly veiled, crowded round to admire. Assad had been hoping for a word with Naseem; he got it, but little satisfaction therewith. Naseem could talk only of the artist who had created the glorious screen. "Who is he, Assad? What is his name and where does he live?" she wanted to know. Assad Khan told her reluctantly. "What does it matter to you, Naseem? He is Ustad Isa of Shiraz. The Emperor has lately given him the old library by the Elephant Gate for a studio and dwelling-house". "What manner of man is he?" "Oh, plain and no longer young. Naseem, never mind him now. Let us talk of ourselves."

Naseem would not talk of themselves. She was so lost in rapture over the lovely carving, the delicate openwork tracery and exquisitely wrought figures, that she had no thoughts to spare for him.

She was still gazing at the screen, heedless of all else, when he left and the Empress returned. The Empress was Arjmand Banu Begum, known as Mumtaz Mahal (Glory of the Palace), and famed in history to this day as one universally beloved. She smiled understandingly at Naseem's spellbound wonder.

"You like this beautiful thing, Naseem?" she said.

"Majesty", said Naseem, from her very heart, "I have never seen him,



Ustad Isa stood entranced. In all his life he had never dreamed of loveliness such as this.



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yet I love the man who has created such beauty!"

A TRYST IN THE NIGHT

That night, when the world slept, a figure cloaked from head to foot in a dark burqa stole from the women's quarters of the palace and, keeping to the shadows, slipped quickly across the moonlit courtyard and through the gardens to the old library by the Elephant Gate.

It halted, that little flitting figure, by the sculptor's door. There was a light in the studio; Ustad Isa worked late. Peering through the tracery of the window, Naseem beheld him in the lamplight—a tall man, no longer young, even as Assad Khan had said, but grave and pleasant of face.

She knocked softly and urgently.

He looked up bewildered. She knocked again; he set down his pen and opened the door, regarding her with some surprise.

"Let me in quickly lest any see me," whispered Naseem.

He conducted her into his studio. She looked about her with eager interest through the burqa's gauze eyepieces.

"Who are you, lady, and what brings you here at this hour?" asked Ustad Isa.

"I am one of the Empress's maids-of-honour," said Naseem.

He started at her in amazement.

"But you ought not to be here!" he exclaimed.

"No. That was why I came in secret", said Naseem. He could not see her face beneath the all-enveloping burqa, but her voice was low and very sweet. "To-day the screen you gave the Emperor was set up in our zanana. I have looked at it ever since with such wonder and rapture at its beauty that I can think of nothing else; and I have come to offer my homage to such a master as you."

Ustad Isa the sculptor regarded her veiled figure for a moment in silence.

"Lady," he said at length, "This is a great honour you have done me."

"I had to come," said Naseem. "Nothing would do but that I must tell you with my own lips; and this was the only way."

"Alone and at night?" said Ustad Isa. "Were you not afraid?"

"My desire was greater than my fear," said Naseem simply. "Now that I am here, Master, will you not show me more of your work?"

Many of the great of the land had made that request before; but never had it given Ustad Isa such pleasure.

Strangely, in that strange hour, friendship grew between them. He was amazed to find how quickly the time sped by.

"I must go," Naseem said at last.

"I will see you safely back to the palace," said Ustad Isa.

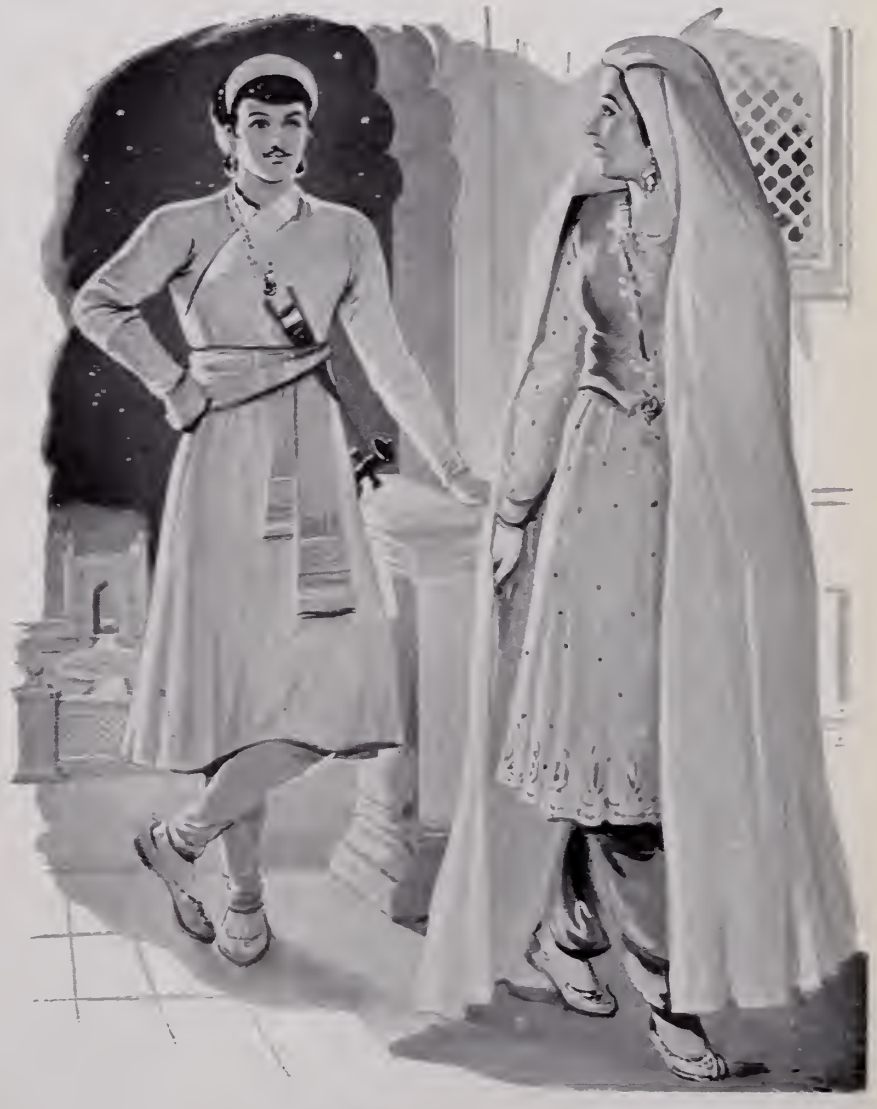
"No, No; none must guess that I have been out. Two figures would assuredly be seen, whereas alone I can slip unobserved from shadow to shadow," said Naseem.

"I grieve to let you go," said Ustad Isa.

"It may be that we shall meet again."

"I wish I could think so. But how? You must not take such a risk again; and I may not set foot in the zanana, nor see your face—"

"That at least you shall do," said Naseem.



"Tell whom you will", said Naseem, "nothing in the world ever make me marry you now."



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She threw back the burqa.

Ustad Isa stood entranced. In all his life he had never dreamed of loveliness such as this. For a long, long moment he and she stood gazing deeply into each other's eyes; and love bloomed like a miraculous flower in the hearts of both.

Naseem sped, a shadow among shadows, through the dim gardens.

MARRIED

It was not until she was within the walls of the palace that the footstep sounded again, loudly and without concealment. She gave a little cry. The tall figure of Assad Khan caught her up and barred her way.

"Naseem!" he said.

She did not answer.

"What does this mean?" asked Assad Khan sternly. "I saw you steal out when you thought everyone was abed; I should recognise you though a dozen burqas cloaked you. You went to the sculptor's house and spent more than two hours alone with him. Why?"

Still she was silent.

"Have you no shame?" demanded Assad Khan. "You, my own cousin! What of your reputation? Would a virtuous woman of the harem do such a thing? If I make it known, you will be dismissed from the Empress's service in disgrace."

"You will not make it known!" Naseem cried. "Truly there was no harm in it. I only wanted to meet the sculptor who had wrought the marvellous screen, and see for myself what he was like— "

"Now that you have done so what have you gained by it?" demanded Assad Khan.

Naseem, silent again smiled.

"Do you want the Empress to know?" pursued Assad Khan

"No—please no!"

"I will keep silent on one condition only. Promise to marry me, and I will say nothing to anyone of to-night's work."

Naseem faced him with defiant eyes.

"Tell whom you will!" she said "Nothing in the world would ever make me marry you now!"

Assad Khan carried out his threat. But he was too late; for Naseem had got her story in first, and been duly scolded for her escapade. "It was a foolish thing to do," the Empress said, "but I know it was nothing worse than folly. You must promise not to be so rash again."

"I promise, Majesty," Naseem said gratefully, "even though it means that I shall never see Ustad Isa again."

"Do you want to?" asked the Empress.

"Majesty, with all my heart," said Naseem.

"Be comforted. None can tell what the future may hold," said the Empress gently.

Wise was that gracious lady. She bided her time; she spoke to the Emperor when she judged the moment propitious. And a few weeks later Naseem and Ustad Isa were married; and none but wished them well save only Assad Khan, who promised himself that this was by no means the end of the matter.

BIRTH OF A DREAM

But not all his spite could lessen their happiness, that grew deeper and ever deeper as time went by. "Surely there was never a love so wonderful as ours" said Ustad Isa. "Naseem, it is in my mind to commemorate it forever that generations yet unborn may know and marvel."

"How will you accomplish that?" asked Naseem.

"How, save through my art? I will design a building that shall be more beautiful than any ever seen or imagined; and when I have saved enough money I will execute it in marble, and you and I will watch it grow, an eternal emblem of our love."

He set to work upon sketches and plans, and a small clay model to scale. And as it grew beneath his hands Naseem saw with wonder that his words were indeed true; no more glorious thing had ever been imagined by man. She told him so, and he smiled at her with all his love in his eyes. "By you alone was it inspired, Naseem," he said, "and to you shall it be dedicated."

Into that golden happiness became of a sudden, tragedy.

Shah Jehan had been for some time engaged in a strenuous campaign in the Deccan, where certain of the petty chiefs under his rule sought to rebel and the Empress had accompanied him. It ended, as all had known it must end, triumphantly, with the spectacular defeat of



"Majesty," said Ustad Isa, "we two give it to you gladly and with all our heart."



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the insurrectionists, and the addition of the kingdom of Ahmednagar to his empire.

The news reached Agra early on a gay spring morning. A messenger on horseback rode into the courtyard of the Fort.

"It is news of conquest; it must be," said Naseem, but she spoke uneasily. "It cannot be defeat—"

"I will go and see," said Ustad Isa.

He went; and came back with a stricken face.

"Naseem, be brave," he said. "I have bitter news for you."

"Tell me quickly," said Naseem.

"Is it defeat?"

"Worse than that," said Ustad Isa. "It is victory; but the Empress is dead."

So there was mourning throughout the length and breadth of the land for her who had been dear to all; and Shah Jehan came back to Agra victorious but heartbroken. Nothing could comfort him in his loss for he had loved Mumtaz Mahal with a love such as is given to few.

"The only remaining service I can do her," he said, "is to perpetuate her memory. I will raise such a tomb as shall tell the world centuries hence that there was none to approach her in beauty of body or soul. It is all that is left to me now."

SHAPING LOVE'S MEMORY

He sent the tidings forth. He offered a fabulous sum to the architect who should submit the design most worthy—so far as anything could be worthy of such a subject. And the greatest craftsmen of the day responded; but though as yet he had given no sign, there was little doubt as to whose design would ultimately be selected. And because Ustad Isa was so great an artist none begrudged him his potential triumph save one man only—his old enemy, Assad Khan. "Once" said Assad Khan, "I swore revenge on him. Now, I think, comes the chance to attain it."

He set spies to watch Ustad Isa. They reported in due course that his behaviour was thought bewildering. "He makes sketches and destroys them half-finished, dissatisfied," they said, "and yet hidden away in his studio is a completed model of such amazing beauty that there could be no question as to its being adjudged the best."

Assad Khan's brow darkened.

"So he has his suspicions and would fool me", he reflected. These half-finished attempts are no more than a blind. The secret one is the real one, and he is withholding it in the hope that the Emperor will offer a still higher reward. Now I have Master Isa Mohammad under my thumb at last."

Ustad Isa was troubled in spirit. He fretted because he could conceive no monument worthy of his beloved Empress, try as he might and dearly though he desired to do it. None of his attempts came near to comparing with the masterpiece into which he had put all his heart and soul. "Beloved, let the Emperor have that. He has been good to us, and I loved the Empress dearly," Naseem pleaded again and again; but always Ustad Isa's reply was the same. "No, Naseem. This is ours and ours alone; the very embodiment of our love. Ask anything of me but that."



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THE SERPENT IN EDEN

Assad Khan's chance was not long in coming.

"Many the designs for my Empepress's tomb," Shah Jehan said to him, "but none wholly to my liking. I cannot understand why Ustad Isa has not submitted one. I was counting on him for one that should be perfect."

"Majesty," said Assad Khan, "I hesitate to say this; but it is well-known that Ustad Isa has completed a design so beautiful that there can be no doubt as to your Majesty's acceptance of it. Only—he desires more money than even the great sum you have offered, and is waiting for it to be increased.

"Who has told you this, Assad Khan?" said the Emperor sternly. "I find it difficult to believe it of Ustad Isa."

"Majesty, it is common talk; and Ustad Isa, questioned, will not speak."

Shah Jehan was silent.

"Majesty—have I your leave to ask Ustad Isa whether it is true?" said Assad Khan.

"That much you may do," said the Emperor and Assad Khan departed exultingly.

To the ears of Ustad Isa and Naseem, as they stood with heads close together considering a carved panel, came the sound of a thunderous knock upon the door; and a servant admitted Assad Khan.

"Ustad Isa," he said, "I come from the Emperor, and it may be that you can guess my errand. It has reached his Imperial Majesty's ears that you have completed a design for the Empress's tomb, and that you are deliberately withholding it—in the hope, rumour says strongly, of asking more money."

"That rumour," said Ustad Isa, "lies."

"Are you quite sure?" asked Assad Khan. "My soldiers are outside, and have orders to search the house if necessary."

"For what?" asked Ustad Isa. "For the model you speak of? There is no need; it is here."

From a carved wooden chest he produced it. Even in clay, a mere miniature, it was lovely beyond words. Assad Khan's eyes gleamed darkly.

"Why has it not been submitted to my Imperial master?" he said.

"It was never intended for the Emperor," said Ustad Isa. "It was made before the Empress's death, and designed to commemorate the love of Naseem and myself—"

"What! you give his Imperial Majesty second best—or nothing?" thundered Assad Khan. "That is an insult to the throne and heavily punishable!"

Naseem caught her husband's arm.



Zahur Raja, now producer, director and actor, will be soon seen in "Badal", the maiden picture of Eastern Pictures.

"No insult is meant," said Ustad Isa tranquilly. "When the Emperor knows he will understand."

"The Emperor does know," said Assad Khan. "Also, he understands very well; for which reason he has sent me here to demand that you deliver up the model immediately."

"I refuse," said Ustad Isa.

"Refuse the Emperor's demand? That is treason!"

"Isa," Naseem pleaded, "for my sake give it to him—"

"Under pressure? No!" said Ustad Isa.

"Ah, think! Is not our happiness while we live better than a hundred monuments after we are dead? Isa, I implore you—"

"This touches my honour," said Ustad Isa gravely; and Naseem was silent. "Once for all, Assad Khan, I refuse to deliver up the model."

"Then I am empowered to seize it," said Assad Khan, "and to cast you straightway into prison for disobedience and disloyalty."

"I do not believe it!" Naseem cried desperately. "The Protector of the World would never do such a thing—"

A quiet voice from the open doorway said: "Naseem is right". Naseem gave a cry and sank in a deep bow. Ustad Isa made obeisance. Assad Khan wheeled sharply and saluted. suddenly pale of face.

The Emperor Shah Jehan stood in the doorway.

He said: "I have heard all we need to hear. Assad Khan, go; take your men with you; and await us at the palace."

Assad Khan, with an ashen face, obeyed. They heard him give an order to his men, and the jingle of arms and the tramp of feet as they marched away and out of hearing.

Shah Jehan took up the model in his own hands. He looked at it long and deeply.

"This," he said gently at length, "is incomparable. It is all that I would desire the tomb of my beloved Empress to be. If I ask it of you as a friend, Ustad Isa, will you not give it to me?"

Ustad Isa and his wife looked into each other's eyes.

"Majesty," he said, "we two give it to you gladly and with all our heart."

And the exquisite building that Ustad Isa designed, and Shah Jehan had built, still stands on the banks of the Jumna, though three long centuries have passed since its inception—a dream in marble, the loveliest thing in the world; and men call it the Taj Mahal.



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These Glittering Stars!

How Do They Look At Home?

By: M. A. Hamid

This is not an article but a study, undertaken to prove that our stars of the silver screen are human beings, just like you and me, sharing and cherishing the common virtues and idiosyncracies of the human race. There was a time when they were considered a class by themselves, leading a hectic life, marrying recklessly or even pulling on without marriage and otherwise over-doing their part on the stage of life. They do all these things more or less even now but the social stigma which was once attached to the profession is losing its severity every day. A very happy symptom, indeed.

The other day, a friend of mine became unnecessarily bitter against the film stars. He said, giving a twist to his nose: "These actors and actresses....You know they spend ....spend everything in youth and only think of saving in old age". He probably had in mind an old actress taking the rounds at the C.C.I. in desperate need of saving. "That is true of all", I retorted, "Why blame only the film stars." And there is nothing strange about it for Bernard Shaw has very aptly said that youth is a flooding stream from which one could draw buckets at will but in old age, one has to bottle up, painfully, everything that comes to him.

By no means, I want to shatter your dreams about your favourite stars. You keep on cherishing the fantasies about them but if at any time you suddenly discover that your idols have feet of clay, don't be surprised or disappointed for they are just ordinary flesh and blood—a little more flesh than blood on account of their fat salaries.

If our study is going to be of any interest and value, it must be pursued without fear or favour. While I assure the readers that I would be frank and outspoken in my reflections even to a point of audacity, I confess shamelessly that I am writing here only a fraction of what I know. Mr. Baburao Patel must share with me these feelings for he has not only put the brakes on my liberty of writing but still carries with him the editor's privilege of censoring my article. In offering these slight impressions, tossed off in spare time, I will ask my readers to thank those who have honoured me (or my friends) with their friendship—and they are none other than the stars themselves. We are living in a world which is made by man but ruled by woman. Hence the 'ladies first' rule and this brings us to our lady charming of the screen —Naseem Banu.



Mazhar Khan entertained Producer-Director S. F. Hasnain of Calcutta at the Taj. Here are some of the guests at the main table. From right to left: J. K. Nanda, A. R. Kardar, Y. A. Fazalbhoy, Mazhar Khan, Mr. S. F. Hasnain (the guest), Sir Rahimtoola Chinoy, Baburao Patel, M. A. Fazalbhoy etc.



Leila Desai—she is now coming to Bombay.

BEAUTIFUL NASEEM

Naseem's real name is Roshan Ara. She was born at Delhi but her native town is Amritsar. This is perhaps news to you for you have been told oft and anon that Naseem belongs to Delhi.

She was born on the 2nd, January ....but I am not going to tell you the year, for you must not forget that a lady's age is her personal property and I and you have no earthly right to talk about it. So 2nd January! And what a pity! Naseem missed the bus for New Year Honours just by one day.... through no fault of hers, of course.

Naseem is popularly known as the beauty queen of the Indian screen. Now, whoever that genius may be who coined this phrase, he overstated the fact. Beauty, she certainly is, every inch but not the queen. And besides, she does not like to be a queen. In fact, her recent 'no' to wear the royal robes landed her into a temporary mess.

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Shobhana Samarth and Chandrakant as Sita and Ram in "Bharat Bhet" a Prakash picture.

A few hirelings came forward to wage a war of propaganda against her just to cow her down. After deep deliberation and thorough planning, they brought out a slanderous poster against her. The only relic of that proud achievement of these filthy men is pasted on a dustbin on Mohamed Ali Road where if you stop to read the contents, the awful smell drives you away. The whole joke is that Naseem herself is still ignorant of the contents of this master-piece of "literature"! If you happen to face Naseem in real life, you will find hard to believe her quick transition from girlhood to womanhood. She looks so naive, careless like a child. Innocence plays on her face. But her lips betray and when she talks, she is a full-fledged woman.

PROOF OF HER FUTURE PROMISE

Now whatever she looks on the screen—Nur Jehan or anything, she is different at home. I expected flowers in her house, works of art, paintings. All she has is ultra-modern furniture but it just lies there. There is almost everything in her house but it will be difficult to locate when you need any. I think this is due to her lazy good nature that she does not like to trouble her numerous servants by scolding them to do things properly.

You might think that, perhaps, she is jealous of things beautiful. But no, she is not. I remember her once showing me a photo of an Indian princess and happily remarking, "See! How lovely and beautiful she is". I looked at the photo and then at her. "You have nothing to grudge", I said. She blushed. A woman, after all. One could see a mixture of red and white on her face with innumerable undercurrents of emotions.

That set me thinking. Yes, she could express emotions effectively. After all, she is not all beauty without life, as some of her critics prefer to call her. And she solemnly assures me that in her coming picture "Ujala", she is not only going to give a lie to the propaganda against her that she cannot act with emotion but she will be seen shining with ever more brilliance. Now that is a bold statement and as I was about to state my doubts, she guessed the inevitable and throwing herself in the air, said, "Here's the proof".

I looked....she danced.

And as she danced, she went around the room, now in sunshine, now in shadow, her movements of body rising and falling in tune with soulful beauty. I think, I better stop or else even the good-natured Naseem may suspect my good motives.



Manorama comes smiling once again in "Khan-Daan" a Pancholi Art Picture.

INTER-PROVINCIAL LEILA DESAI

Leila Desai is, perhaps, the finest inter-provincial product in our filmland. She is full of grace and charm. Her fatal weapon is her pair of beautiful eyes that continue to haunt you even when you are far and away from them.

I saw her for the first time in New Theatres' Studio No. 1, Calcutta when on my way back from Rangoon. She was bare-footed and bare-headed, without powder and lip-stick; her saree wrapped round her carelessly and her hair absolutely out of control.

My impression is that she never walks but just glides through the air. She has all the qualities of a successful dancer, including her bulk, but the surprise of all surprises for me is that she does not seem to know dancing. However, she is extremely hard-working and through sheer constant practice she masters her dances so completely that people have begun to compare her dances with those of Sadhona Bose. To some extent, Leila is very business-like. She deals with the right man. She seems to care more for the person who can help her getting a better part in a film whoever he may be. No wonder, she has been so successful in her film career though, comparatively speaking, there are few films to her credit. A sure tip to ambitious artistes!



Ishwarlal and Madhuri in "The Guest" a Ranjit picture.

Leila Desai seems to have a fretful nature. If some one just says that her such and such shot is not up to the mark, she will at once rush to the director and ask him to re-take it. He may move heaven and earth to prove that there is nothing wrong with it but Leila's heart won't be at peace till the shot is retaken. And if her wishes are ignored then she is liable to spoil the next shot through sheer nervousness.

There is good news for those who will have the good fortune to work with her for according to the latest reports, she is coming to work in a newly floated company of Bombay. She is very fond of mixing with her unit and is often seen distributing sweets and sweetness among them.

I have heard that blended tea gives better taste. I do not know and do not care to know for I am not very fond of tea. But there is a remark which I have heard about Leila Desai but which I never understood. I merely reproduce it here with the hope that someday some one will make me understand. And that remark is—"In the field of art, Leila sometimes suffers from Bengal's superiority complex and at other times from Gujerat's delicacy complex."



In a love situation from "Municipality", a social comedy of Brilliant Pictures.

HOME LOVING KHURSHID

Khurshid hails from Lahore—the city of the Shalimar—which some-

day hopes to become the fashion centre of India—She joined films against the wishes of her parents. So you can be sure that she has the courage and audacity to do whatever she likes.

I think almost every film artiste has some ulterior motive in becoming an artiste, however much he or she may or may not like the art itself. Khurshid is no exception, and she too had an ulterior motive. And what was it? To get a man, no I am sorry, the man. So as far as she is concerned, the film career has been an adventure—a sort of a hunt for husband.

Now don't be shocked to hear that she has succeeded in finding her husband and is living happily with him. I am not going to tell you his name for he is a well-known actor and you might begin disliking him for no fault of his. The only tip I can give is that he weighs just a few hundred pounds and is thoroughly athletic.

From the time Khurshid has found her man, the screen career has lost its charm for her. She naturally feels the happiest within the four walls of her home and proudly mentions this fact. So she is a home bird, perching now and then on the studio tree out of sheer professional necessity. She, however, tells me that she is looking forward impatiently to the day when she will be able to leave the screen and live peacefully in some corner with her mate,—I mean her husband.

Khurshid sneers at those actresses who say, "No woman has ever gained anything from domesticity". She is simple. Luxury bores her and she resents seeing women strutting like pea-cocks. She hates society, parties and dinners. I remember, once an eminent Englishman of Bombay invited Khurshid and her husband to a dinner at the Taj. She politely refused and, in return, invited him to an Indian dinner at her house. She knew that no Englishman will ever have the courage to face *chapatees* and *parathas* or cherish hot Indian curries.

She enjoys food best at her own dining table, and eats without any ceremony or formality. Not infrequently, she puts both her legs on the chair while eating. May be this process facilitates digestion. I do not know.

Usually, she does not like visitors, and the proof is that whether she is in the house or not, her nameboard indicates that she is out. But if you ignore these instructions, knock at the door and succeed in getting into her drawing room, you will see Khurshid clad in the simplest possible clothes greeting you with a pleasant smile in the pre-

Con. on page 80

GATEWAY OF PARADISE


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CHANDRA MOHAN—

Inimitable artiste of the Indian screen, he plays another outstanding role in "Roti" a social picture of National Studios.

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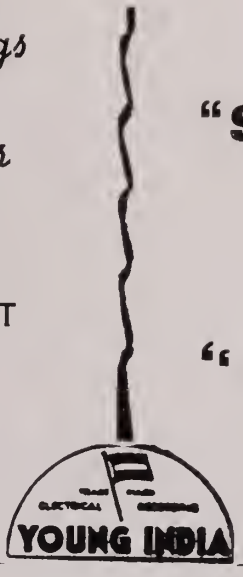
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Leela Chitnis creates new glamour in "Jhoola" a Bombay Talkies' picture.

★ Pictures & Producers

FAZLI BROTHERS (Calcutta)

Director Hasnain, when he paid his hurricane visit to Bombay recently, became a great social success not only among journalists but also among the producers. Entertained by Film Actor Mazhar Khan, Distributor Chunilal Desai and several others, Director Hasnain was made quite at home in Bombay.

People who saw the trial of "Masoom" were loud in its praise, showering congratulations on Director Hasnain.

"Masoom" has a unique story and with Anis, Mazhar Khan and Romola in the cast it is claimed that it is the best picture coming from Calcutta in the last three years.

Mr. Hasnain has left for Lahore where "Masoom" has been released.

The next picture which is under production in Calcutta is called "Chowranghee", in Hindi and Bengali, and is directed by Mr. Hasnain's younger brother. In a couple of months "Chowranghee" will be ready for the screen.

PRABHAT FILM CO. (Poona)

Just at present there are hardly any production activities in the studio at Poona as all the partners are busy settling their own differences among themselves.

Half of their time is wasted in running between Bombay and Poona and the other half is utilised in finding faults with one another.

The result of all these activities is that production in Prabhat is at a standstill.

We hope all these differences will settle themselves and once again Prabhat would start functioning as a full-fledged studio should do.

PANCHOLI ART PRODUCTIONS (Lahore)

More evidence is coming from Lahore about the huge anticipations of "Khandaan".

Even those who are distantly connected with the picture are now eloquent about this picture becoming a big success. Dalsukh Pancholi is of course confident and has already switched on his attention to still another new picture called "Poonji".

CHHAYA PICTURES (Bombay)

This new production unit is chaperoned by Gajanand Jagirdar, Pandit Anand Kumar and Raja Pandit. Their maiden production is a socio-religious subject called "Gora Kumbhar" which is being produced in Marathi. The main attraction in the picture is the versatile Lalita Pawar who is expected to give a stunning performance under the jealous nursing of Pandit Anand Kumar. This picture is expected to be ready some time in February.

PRAKASH PICTURES (Andheri)

The final settings of that mytho-



On the sets of "Masoom" during a tea interval. Right to left: Anis, Mehtab, Director Hasnain and Mazhar Khan, India's great character actor.

logical spectacle "Bharat Milap" are now being shot by Director Vijay Bhatt. Because of its two versions, Hindi and Marathi, this picture is necessarily taking a long time but it is a delight to observe the results after the careful attention given to the picture by its director.

With Shobhana Samarth, Shahu Modak, Chandrakant, and many others included in the cast, this picture promises to be even a greater success than "Narsi Bhagat".

Another picture which will go on the sets almost immediately is called "Station Master", a social story, featuring Jagdish Sethi.

NATIONAL STUDIOS (Bombay)

Director Mehboob, the production chief of these studios, could not be a very happy man just at present with a number of pictures on the sets morning and evening.

While "Nai Roshni" has been released at the Pathe Cinema, "Garib" and "Nirdosh" are lying ready to take their turn in screening.

A new picture that has gone in the sets is a comedy called "Lalaji" starring Yakub and Yashodhara Katju. This picture is once again directed by Lalitchandra and Chimankant Gandhi, which means in other words, that it is being supervised by Mehboob.

"Vijay", a social picture, directed by Mohan Sinha has been completed, while "Roti", the mighty production of the studio for the year, is progressing rapidly under the direction of Mehboob.

All hopes are now centred on "Roti" which features Chandramohan, Sheikh Mukhtar, Sitara and Akhtaribai Faizabadi and from what is being talked and discussed it seems that these hopes will be fulfilled.

BOMBAY TALKIES (Bombay)

By the time this is in hand "Jhoola" will have been released at the Roxy Cinema in Bombay. To say that the picture was a success is to paint the lily.

The Bombay Talkies people have been having such a unique run of luck in their productions recently that it becomes an easy job to be a prophet of their future.

Not being spoiled by their success, the executives of the studio have already begun a new social story to be completed within three months of "Jhoola".

In "Jhoola", however, the studio expects a big triumph, this time, more because of its excellent story not to forget the teaming up again of Ashok Kumar and Leela Chitnis.

FAMOUS ARUN FILM CO. (Poona)

Shiraz Ali Hakim's social picture now in the making is called "Old And New". The picture is gradually taking shape under the expert direction of Bhal G. Pendharkar,

MAN SINS—

BUT HIS CONSCIENCE PAYS THE PENALTY

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EASTERN PICTURES

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and with Sumati Gupte and Dinkar Kamanna in the leading roles, the picture promises to be a new document in social production.

JANAK PICTURES (Bombay)

This new company is sponsored by one of the most popular executives in the film industry, Mr. Chhotubhai Desai. As the maiden production of this company, "Rai Saheb", a social comedy is already in shooting with Jagdish, Kausalya, Ratanbai and others in the cast. Before the next month is over "Rai Saheb" will have been completed.

SHALIMAR PICTURES (Bombay)

Producer-Director W. Z. Ahmed has been busy shooting continuously "Ek Raat", the maiden production of Shalimar. By the middle of January, Director Ahmed promises to keep "Ek Raat" ready and begin a new one called "Man-ki-Jeet".

With Neena and Prithviraj sharing stellar honours in "Ek Raat", the picture is likely to prove the most popular hit of the season.

RANJIT FILM CO. (Bombay)

Under Sardar Chandulal Shah's unsparing captaincy, this studio becomes a huge bee-hive of activity. From day to day new pictures are released and launched and still new ones are being discussed and put on the anvil. It is a non-stop business of production which beats the very mathematics of the box-office.

"Dhandhora" directed by Charlie has been released at the Royal Opera House and is reported to have collected record figures during the first week. After "Dhandhora" will come "The Guest" directed by Chaturbhuj Doshi and featuring Madhuri, Shamim and Rama Shukul. But what Director Chaturbhuj Doshi seems proud of in advance, during his accidental restaurant meetings, is his new picture called "Dhiraj" which, he says, is really going to be a unique social picture because of its theme and dynamic action. Pandit Indra, of course, confirms this opinion and he has written the songs for the picture.

"Beti" by Director Jayant Desai has been completed and is also awaiting release. With Khursheed and Vasanti as the main attraction of the picture, "Beti" is also likely to be as successful as "Shadi".

CIRCO PRODUCTIONS (Bombay)

"Apna Ghar", according to its production schedule, is in the last month of its completion. It seems that Director Debaki Bose will give his final touches to the picture in the first week of January and cross over to Calcutta.

Another social picture on the sets is "Nai Duniya" directed by A. R. Kardar. By the end of this month this picture will be completed and seeing Mazhar Khan and Shobhana Samarth in the cast one feels almost confident of its success.



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And one more picture is also under production called "Bhakta Vidur". It is being directed by Messrs. Altekar and Baburao Painter and features our professional saint Vishnupant Pagnis.

TAJ MAHAL PICTURES (Bombay)

By the end of January we shall have the maiden picture of this company ready.

It is called "Ujala" and it stars the beautiful Naseem and is supported by Prithviraj, Mubarak and others.

Under the direction of K. M. Multani and the supervision of Mr. M. A. Mughni this picture promises to be a first-class hit of the season. We are told that Naseem is going to dance and act in quite a big way in this picture and if that be true, the picture is really going to turn out a pleasant surprise.

NAVAYUG CHITRAPAT (Poona)

The comedy, "Sangam", which was released at New West End in Bombay is still drawing well.

The next one that is now on the sets is called "The State Guest" and is being directed by Mr. Winayak.

The Company is now shooting in its own studios at Poona which they have purchased from the Famous Arun Pictures.

BRILLIANT PICTURES (Bombay)

The maiden production of this company, "Municipality", a sparkling social comedy, has been passed by the Censor Board. The only delay in seeing the picture is due to the lack of enough theatres in the city.

A new picture has already gone into shooting under the direction of Kumarsen Samarth. This picture will be only in Hindi and is called "Pujari". We welcome this new assignment given to Mr. Samarth as he had given splendid work in his first picture.

SWASTIK INDIA LTD. (Bombay)

This powerfully organised and financially well-backed concern has released "Tulsi", a Circo picture, as its first distribution release from the office. "Tulsi" has been well received at the Novelty Talkies in Bombay, and the next picture that will be released through Swastik India is "Awaz" produced by Saraswati Cinetone.

Still another picture that will be released through this company is called "Paisa".

NATIONAL ARTISTS (Bombay)

The maiden picture of this company called "Meri Duniya", which advocates national unity, also makes Mazhar Khan a film director.

As his first enterprise in direction Mazhar Khan is confident of making this picture a big success because he feels that the theme has in it not only a message to the country but also colour and romance for the masses.

With Mazhar playing the leading role he has good support in Hari Shivdasani, Meera, S. Nazir and others. The picture is expected to be ready some time next month.

EXCELSIOR FILM EXCHANGE (Bombay)

The latest picture that will be released by this firm is "Chandan" a social story produced by Ashok Pictures of Bombay.

SARASWATI CINETONE (Poona)

The present picture under production, called "Awaz", is a social story written by Mr. Dadla. With Maya Banerjee in the lead this picture expects to attract a lot of attention.

The next picture on the anvil is called "Kanoon" and will probably be handled by Dadasaheb Torney himself.

MURLI PICTURES (Bombay)

"Pyas", a social story, directed by Ram Daryani is now awaiting release at the Imperial Cinema after "Ghar-ki-Laj" completes its screening.

With Snehaprabha Pradhan in the lead and Nazir and Gope in the supporting cast, Ram Daryani is reported to have made this picture a living document of emotions.

BHARAT PICTURES (Bombay)

This distribution office sponsored by Mr. Suganchand of Central Provinces is extending its activities and will shortly launch into production of films.

Just at present their pictures to be released are "Darpan" and "Swaminath", featuring Shobhana Samarth. With a little room in the theatres these pictures will be on the screen almost any time.

ROSE PICTURES (Bombay)

Under the direction of Hiralal Doctor "Radio Singer", a social story featuring Ratanbai and Anuradha is now on the sets. The story of the picture is so popular that already some provincial rights have been sold.

Mr. Doctor is also busy with another one called "Ganesh Janma".

VENUS PICTURES (Bombay)

The maiden production of this company, "Kirti", which is lying ready for release has practically been secured for different provinces by different parties. For the next picture Director Gunjal is busy with the paper work which is expected to go into shooting some time this month.

SUDARSHAN PICTURES (Bombay)

"Sajjan" was released at the Lamington Talkies in Bombay and had attracted quite a good attention. Mr. Chhabda is now thinking of new plans for the next picture which at least at this stage have to remain secret.

EASTERN PICTURES (Bombay)

That popular actor Zahur Raja has got together a band of enthusiastic artistes and launched into a production of his own called "Badal". This is a social story entirely different from the usual rut and the young producer is confident that because of its unusual theme it will go over well with all kinds of audiences.

Round The Town With Zabak

Death Of A Popular Producer—Slandering Stars—Studio Pests

Neena's Mystery Parcel

A film industry in mourning.

I know it is very hard to visualise this industry of ours which is recognised to be the greatest factory of joy, laughter and romance, to be ever in sorrow....but this is exactly how it struck me on November, 27, when the entire film colony composed of producers, directors, stars, technicians, film journalists and even studio coolies gathered together to pay their last respects to Mr. Kikubhai B. Desai, the Chief of Paramount and Great India Pictures concerns, who passed away peacefully after a dramatic collapse on the sets of the last picture he was making.

It was a tragic sight—more poignant and heart-rending than any tragic scene ever enacted on the screen. Within an hour of the sad death almost everybody connected directly or indirectly with our small film industry, had collected around the deathbed to bid the film industry's great pioneer a good-bye.

If the deathbed scene was tragic still more pathetic was the funeral march to the cremation grounds when a long procession followed his mortal remains to his last resting place....a six foot high funeral pyre.

As the smoke of the burning pyre curled itself towards the heavens one thought kept intruding upon my mind as I looked round at the distinguished group of mourners whom sorrow had brought together. And the thought worried me, for I wondered why it was that the only time we motion picture people ever get together is when we are either burying or burning one of our own.

SLANDERING AN INNOCENT

Only recently we in Bombay woke up one fine morning to find the whole city plastered with the most obscene and defamatory posters possible. A prominent film actress was being maligned. All the proofs.... the paper, the printing, the poster and the block used....pointed without a doubt to the fact that this was the handiwork of a film journalist, and it seems that yet neither the police nor the producers ever made an effort to bring the guilty party to book.

Then again there is another exponent of yellow journalism who makes a living by slandering Baburao Patel. From Calcutta comes another weekly packed from cover to cover with the most unbelievable slander against prominent film personalities. From the Bombay Talkies down to the smallest producer in Jyoti Studios, all have been targets, at one time or other, of these people.



We have never before seen Shobhana Samarth this way, but there she is in "Swaminath" a Bharat Pictures release.

It is quite in order to have a pointed remark now and then in a friendly banter, but to launch out into a terrific campaign of slander is certainly not journalism of any kind and neither does it benefit the writer nor the reader.

Of late there has been a great clamour among responsible journals for the introduction of new faces to the screen. How on earth is it possible to recruit fresh talent when people fight shy of us as if we had the plague?

Just a few days back I met one of our so-called society girls. She was young, pretty, smart. She asked me if I could get her a job in some office or the other. Fool that I was, I bluntly suggested that she should join the screen. The look she gave me could not have been worse had I invited her to join a nudist colony. I need not relate here the arguments she brought forth to justify the offended look. With facts and figures she gave me over a dozen reasons why she would prefer to remain unemployed than go job hunting in a studio. Unfortunately every one of those reasons had been gleaned from reading some of our yellow film journals.

BUSINESS MORALITY

In Hollywood the biggest crime that can be committed is for a star to walk out on an unfinished production. In India this seems to be encouraged and we find producers



With that inviting look, Kanta is going to attract millions in "Chandan", a social picture of Ashok Movietone.

taking fiendish glee in leaving one another without a star and completely in the soup. On many occasions the stars themselves set the pace. Only a month back one could see a young actress going the rounds of all studios offering her services, in spite of the fact that she had already taken a substantial advance from one studio and had signed on for an exclusive contract. These activities of hers caused a great deal of unpleasantness between many producers. Had this woman been in Hollywood she would have had to bid a silent adieu to filmdom, and yet this woman here in Bombay is still in demand.

You can now ask me what all this is due to and whether there is a way out? I reply there is and a very easy solution at that. A little business morality.

STUDIO PEST NO. 1

Among the major pests of studios that must be ranked along side with cockroaches, white ants, bugs, Multanis, crows, rust, inclement weather, advertisement canvassers, star's husbands and bailiffs are the breed of women known in film slang as Screen Mammas, a calamity which no scientist has as yet been able to explain successfully.

Technically speaking the Screen Mamma is the mother of a female star, who chaperons the innocent virgins to her work and acts as a sentinel for her snow-white chastity. However, like birds of prey, Screen Mammas are of various types and breeds. The most typical having those mountains of flesh that usually give birth to cross-breed stars. A champion of this class is Mrs. Potbelly, mother of a one-time Anglo-Indian screen star.

MRS. POTBELLY

When I first came across this champion Screen Mamma, I got a queer feeling that I had by mistake strayed on to a set of Kikubhai B. Desai's "Circus Queen" and was about to watch Moti put a dowager elephant through her paces. I still insist that no one can blame me for this illusion as anyone similarly placed would have also thought that the mass of seat-flesh wriggling dangerously beside a camera belonged to the rear quarters of an elephant. However, it was only after a minute examination that I discovered the mass of flesh to be of human origin ....the head was hidden within the folds of the cameraman's black sheet, hence the optical illusion.

It was later I learnt that this champion Mamma insisted on inspecting the focal point of the camera before her god-damn daughter was photographed.

As Miss Devi is now completely sabotaged for screen purposes, fifteen pictures of hers having consistently failed, it is rumoured that Mrs. Potbelly is open for engage-



Lalita Powar and Mahindrakar give some emotional play in "Gora Kumbhar" a social story of Chhaya Films directed by Pandit Anand Kumar.

ment as a professional chaperon, her proud boast being that she knows all the tricks of the studio including monkey tricks.

A TECHNICIAN KICKS

It appears that the cine-technician who went to the hills for a holiday with the arrival of the bachelor-husband, has now threatened to send me on a holiday to a hospital. Candidly, I appreciate the guy's concern for my health and I cannot think of any better place to go horizontal than in the peace and quiet of a nursing home....but, the only snag in the whole thing is that whenever I am promised a hospital-holiday something always seems to go wrong, and I am left hale and hearty and holiday-less.

No, my friend, you can't send me to a hospital....no more than the Lady who tried putting me behind bars. You see, I too, have my lucky star!

A WEATHER-COCK GARMENT

I understand from an American magazine that a designer of female clothes recently had a brainstorm, as a result of which dames will now make themselves clearly understood even when they are firmly gagged. The new garment is a reversible nightgown with the word "Yes" embroidered on the outside (or inside) and the word "No" embroidered in red on the reverse—inside (or outside, as the case may be).

I recommend that this apparel be immediately manufactured locally so that it could be used as the ideal Xmas gift for a young lady from a gentleman, who doesn't mind being half-sure of himself!

NEENA'S PARCEL

It was a day during the warm expectations of Christmas that I found a nice big parcel wrapped in crisp brown paper lying on my table. For a moment I felt the postman had left it there by mistake, but on an inspection of the label I discovered with a pull at my heart that no mistake had occurred and I was the rightful claimant to the package.

Slowly and with gleeful anticipation I untied the thing and when I had opened it imagine my surprise to find a thick file bursting with letters. The accompanying note attached to the cover read as follows: *Dear Sir, As you were impudent enough to print the "Interview" I did not give, will you please now make amends by informing the people who have overwhelmed me with letters asking for autographed photos that I shall be sending the same to them as soon as my studio prepares a fresh stock. The first two hundred I had vanished within a day of filmindia's publication. As you and filmindia have jointly been the cause of all this I am sending you the letters to realize the extent of your mischief, which you call journalism. Yours etc. Neena.*

RECORD BREAKING FAN MAIL

For a few minutes I gazed dolefully at the mass of letters spread before me and then with the courage of Farhad attacking the mountain I began counting them, more out of curiosity than anything else. For half-an-hour with the spirit of an ancient Christian martyr I stuck to the tedious job....after that I gave it up. I had counted a thousand and about twice that amount lay still uncounted. By then the size of her fan mail had completely bewildered me.

However, while still in that benumbed condition three facts slowly emerged themselves from the heap of Neena's fan mail: Firstly, the amazing pull of "filmindia". Letters had come from almost every corner of India and even from remote stations in Burma, Ceylon and Africa. Secondly, the quickness with which Neena had become popular even without an actual screen appearance. Thirdly, how deeply the necessity of new faces is felt among the fans

A WORLD RECORD!

I am not quite certain about fan mail statistics, but I am definite on one point, and that is, that Neena's fan mail constitute a world record, inasmuch, that never before in the history of cinematography has an aspirant for film fame received so many letters before being seen on the screen.

Honestly, I am surprised at the whole thing as I never in my wildest imagination ever dreamt that such a large following could be collected with the mere publication of an unauthorised "interview".

I plead innocent, Neena....the fault is filmindia's and its hefty editor's!

COURSE FOR A CURSE

A letter received from a friend at Lahore states that the Punjab University has started a special six months course for students desiring to learn journalism. This is, indeed, very revealing and worthy of commendation, but still I feel that six months training will prove futile as experience has shown me that it takes more than twelve months for a journalist to become bold enough to demand his first month's wages.

I suggest that after the six months' theoretical course the students be sent to Bombay to receive practical training with news weeklies. After a year I guarantee they will have become thoroughly versatile, completely hardboiled and totally penniless. After that, if they are still bent on remaining in Bombay they could apply for jobs as tenors in the Taj Mahal Hotel, for they would have received considerable training in singing for their money!

HIS FATHER'S VOICE

Overheard at a school:

Teacher: What race of people have the largest population on earth and multiply at an amazing rate?

Journalist's Son: Creditors!

OUR REVIEW

Moti's Rare Courage In 'Circus Queen'

Huge Crowds Welcome Thriller

First Circus Romance of India

This is one of those several thrillers which the late Kikubhai Desai has produced for the screen. This was his second last picture, the last one being "Sheikh Chilli", not yet released.

The unique feature about "Circus Queen" is its background of a real circus with its complete paraphernalia of artistes, clowns, horses and wild brutes.

For the first time in India has such a daring attempt been made to shoot film sequences actually in the lions' and the tigers' cages.

Moti, the heroine of the picture, has shown rare courage not only in entering the brutes' cages but also by closely flirting with the lions and the tigers, through several shots.

Many an artiste had cried off during the early preparations for the picture and run away even without so much as seeing a lion.

Moti, loyal and faithful to her producer, stepped out to do what no other girl in the Indian films has done yet. So to those who now say that those lions and tigers were tamed and trained, we would suggest their stepping into a cage even now.

Moti's performance therefore becomes a unique landmark in the history of screen acting. We now expect Nadia to follow up the lead given by this fair-complexioned girl of the Punjab.

A STATE INTRIGUE STORY

Generally speaking, "Circus Queen" is a story of state intrigues with a soft ruler, a popular brother, a wise prime minister, a scheming woman and a gang of desperate ruffians.

The circus part of it begins with Sundari who does the wild animal act during the circus camp in the native state.

The profligate ruler desires to get Sundari for his bed and sets a number of his henchmen to do so. Quite accidently Sundari meets Pratap the younger prince and brother of the ruler, and both manage to fall in love with each other.

In the palace a scheming woman in Shyama Devi is introduced. She lives with the Chief but wants to sport with his younger brother. She

CIRCUS QUEEN

Producers: *Paramount Film Co.*
Story & Scenario: *Batuk Bhatt*
Dialogues and Songs: *Santoshi and Karim*
Language: *Hindusthani*
Photography: *A. M. Khopkar*
Audiography: *K. Damania*
Music: *Khan Mastana*
Cast: *Moti, Gulab, Jal Merchant, Bose, Puri, Dhulia etc.*
Released At: *Super Cinema, Bombay.*
Date of Release: *28th Nov. '41*

Director:
BALWANT BHATT



Mr. L. M. Chhabda, proprietor of Sudarshan Pictures is an enterprising exhibitor and distributor from Ahmedabad. His maiden production, "Sajjan" is now running at the Lamington.



Moti and Jal Merchant give many a thrill in "Circus Queen" a Paramount thriller.

plots and intrigues but is often frustrated by the loyal prime minister.

So all this boils down to Sundari and Pratap on one side, the King and his henchmen on another and Shyama Devi and her gang on still another side. All these parties move together simultaneously creating a thrilling and breath taking drama which does not slow down even for a minute anywhere once it gets going. The result is: Pratap gets Sundari. The King blesses them. The Prime Minister becomes triumphant and Shyama Devi dies in a cauldron of boiling oil.

STOPS THE THINKING MACHINE

Producing such a speedy picture, inspite of several clumsy blunders, is an art by itself. Here is a motion picture that moves every second and takes one through a hurricane of unbelievable episodes and thrills. Its very speed beats the thinking machine which seems to halt for a time to allow the picture to pass.

However, the little breathing space one gets is provided by the splendid songs which punctuate the human and animal thrills. A couple of songs delivered through Moti are remarkably well tuned and well sung.

Gulab has done good work as Shyama Devi, the sponger. Puri is quite amusing as the stupid Maharaja.

Well, "Circus Queen" is a pleasant novelty in its circus element and incidentally becomes the record of a little woman's big courage in doing her duty. If the huge crowds at the Super Cinema in Bombay are an indication of the popularity of the picture, "Circus Queen" ought to prove a very successful hit.

Con. from page 69

sence of her husband, of course. She will talk to the point and bluntly. No coquettishness.

On the screen, she is glamorous, vivacious and what not. The camera has always been more than friendly to her. But in private life she neither likes glamour nor too much of vivacity. In her habits and tastes, she is inclined to be conservative.

Khurshid's greatest asset is her voice about which she never cares. The surprise of her life she experienced when she discovered that she is the most popular amongst her fans because of her songs. Her voice so often described as golden, has never been golden to me. "It has been silver—a metal of far greater loveliness. It has the coolness of silver and its sparkle....It is at once brilliant and chaste." Don't you agree? And if you agree, there ends the matter.



OUR REVIEW

"Nai Roshni" Better Than "Kasauti"

Kanaiyalal Smashes Through

Harish And Amar Disappoint

This is a "B" team production of National Studios and it is only slightly better than "Kasauti"

The story of this picture is written by Mr. Agha Jani Kashmiri and when asked what he had meant to tell the people, he himself couldn't tell. Thereafter we searched throughout the story for a theme, a motive or at least a provocation and having found none returned to the conclusion that the story was probably written for entertainment, for box-office or for some other mysterious purpose.

In a story so vague it is difficult to tell why everyone in the picture moves about.

THE TWO ENDS OF SOCIETY

The picture opens in the "Dead End" fashion with sweepers sweeping municipal roads and one woman sweeper singing a song.

The words of the song describe the unenviable lot of the poor sweepers. The song complains of want of bread, clothes and a mate. The actual portrayal is done by Iqbal, a good singer, who probably taking the song as one to be sung for sake of its music, puts it over well musically but in direct violation of the spirit and meaning of the words. The "Dead End" idea therefore is debauched in its very spirit.

From this early dawn atmosphere which has nothing to do with the subsequent story, we are introduced to Mohan, a poor struggling bank-clerk with a shrewish wife in Vijaya and Geeta a sweet lamb of a daughter; to Masterji a ticklish school teacher with Shanti his docile wife and Mohan the ideal son who learns music and becomes a music teacher to fall in love with his first official pupil; and as if in contrast with these poor people, we are also introduced to Bihari, a young bank manager with an eye on other girls but with a wife, Indira, waiting at home.

Mohan, the bank clerk, serves at the bank where Bihari is the manager. That way the two ends meet in this story. On the poor side of this story, we are shown a wife unreasonably dominating her husband, while another poor man driving out his own son while his wife pleads vainly.

We are also shown the thirst of money which the poor carry throughout their life and how, when they once in a life time get a prize lottery, even that is wrested from their hands by a cruel fate. The conclusion seems to be that the poor are cursed by fate and no matter what they do they can never come up.

NAI ROSHNI

Producers:	*National Studios*
Story, Scenario, & Dialogues:	*Agha Jani Kashmiri*
Language:	*Hindusthani*
Songs:	*Dr. Safdar*
Music:	*Anil Biswas*
Photography:	*Malaya & Billimoria*
Audiography:	*Billimoria*
Cast:	*Sardar Akhtar, Harish, Husna Banu, Amar, Kanaiyalal, Sunalini, Sankatha etc.*
Released At:	*Pathe Cinema, Bombay*
Date of Release:	*22nd Nov. '41*

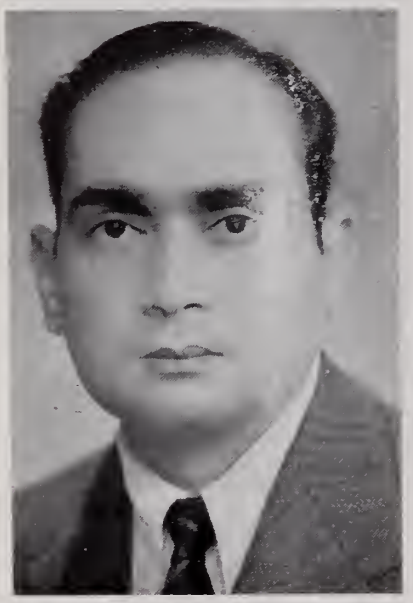
Directors:
CHIMANKANT & LALIT MEHTA



Writer Aga Jani Kashmiri



It's a musical lesson with romantic notes in "Nai Roshni" a National picture.



Director S. F. Hasnain, who made a name in "Qaidi", has now completed "Masoom", perhaps the best social picture coming from Calcutta in recent memory.

THE RICH PATRONIZE THE POOR

Coming to the rich side of the picture, we see a boisterous bank manager with a fashionable young wife. We are told that while the wife was away her manager-husband had managed to secure another girl for going about. With this scandal, the rich side begins its play in the story, till the wife prepares a plan to bring round her husband to see sense. The plan works out by leading a poor innocent young man to love the rich married woman and by making him a pawn in the game till the husband getting jealous restores himself to his wife. To heal the poor man's wound, a girl of his own kind is mated off with him. Do the poor have poor hearts and believe in poor love?

The plot is as follows: Indira is the wife of Bihari the young bank manager who, for a time stays away from his wife. Mohan is a poor bank clerk, struggling with his job, life and wife. He has a marriageable daughter in Geeta. Mohan's neighbour is Masterji, a school teacher, who has a grown-up son in Madan, a musician. Madan and Geeta are intended for each other, but they cannot be married straight-way because story-writer Agha Jani would have no plot that way.

So their affair is pulled through till the end and Madan is allowed to fall in love with a rich married woman in Indira. Madan of course is blind and stupid because till very late in the day he doesn't know that Indira is the bank manager's wife, though he calls on her every day.

There is a weak-cracker-like explosion in the story at this stage and Madan is marched off to marry Geeta. We are asked to take this piece as a bit of comedy. We do, to oblige friend Agha Jani.

The general technical work of the picture is far below the National standard, which is usually very high in production values.

The photography of this picture is amateurish and the sound is rather loudly recorded.

KANAIYALAL SMASHES THROUGH

Sardar Akhtar as "Indira" has hardly anything to do. The cameraman has been very unkind to her. Harish as "Madan", the musician hero, proves a sad disappointment. His face looks too well fed and seems to have become less photogenic. Amar as "Bihari" the bank manager, from what we see of his performance in this picture, is hardly a good selection for the screen. His high cheek bones, sunken cheeks and deep-down eyes give too grim an appearance of a starving man. Sankatha as "Masterji" has done well this time in restraining his dramatic delivery of dialogues. Sunalini as "Vijaya" the shrewish wife is excellent. If the recording had been in her favour, her performance would have still improved.

The best bit of acting, however, is given by the inimitable Kanaiyalal as "Mohan", the poor struggling bank clerk. He takes all the sympathy of the audience right from the beginning with his choice, well spoken dialogues and well thought actions. Kanaiyalal is certainly a rare type of an artiste in our screen world and given a right role few can attain his excellence of performance.

Well, "Nai Roshni" is quite a good "B" class entertainment though there is nothing much in it to shout about except the constantly punctuating humorous touches which tickle the ribs temporarily.



That dark shadow is Mubarak threatening the coy Naseem in "Ujala" a Taj Mahal picture.

OUR REVIEW

'Sangam' An Enjoyable Entertainment

Damuanna Overwhelms All

Childish Romance Between Meenaxi & Winayak

This is a comedy, pure and simple, fashioned after the Hollywood streamlined stuff. And because Indian life has no traditional school of humour, some of the situations in the story look like Western grafts, illogically brought in to create some synthetic comedy.

And yet the effort of the writer in fitting in the "borrowings" is eminently successful and praiseworthy. Though the story has no particular direction in theme, which is usual with story writer Khandekar who begins telling one thing and ends by telling another, yet there are occasions when the rich-vs-poor-sermons are doled out to throw a problematic shadow on the skeleton of the story. This attempt is altogether too weak, because the scenes of conflict between the Zamindar and his agriculturist tenants are swept out of memory by the subtle and overwhelming slap-stick-intrigues of Damuanna Malwanker who plays the role of the editor of a news weekly.

Kunda (Meenaxi) is an independent wealthy heiress under the ambi-

SANGAM

Producers: *Navyug Chitrapat*
Story & Scenario: *V. S. Khandekar*
Languages: *Hindusthani & Marathi*
Photography: *Annasaheb Gune*
Music: *Dada Chandekar*
Audiography: *V. Chavan*
Hindi Dialogues: *Amritlal Nagar*
Cast: *Meenaxi, Vatsala Kumptekar, Malati Gupte. Sunderabai, Salvi, Vinayak, Damuanna Malwanker etc.*
Released At: *New West End. Bombay*
Date of Release: *8th Nov. 1941*
Director: JUNNARKAR



Mr. Ambalal Hiralal Patel is a pioneer in importing projection equipment into India. At present as the proprietor of Cine Agency (India) he has installed over 100 installations all over the country and is actually servicing 500 theatres in addition.

tious protection of her aunty (Vatsala). The aunty is trying to get Kunda a rich, well-placed husband. Bhayyasaheb, a Zamindar, (Salvi) is the chosen opposition.

Kunda meets Mukund (Vinayak) on a train journey and both are attracted to each other. Mukund is poor and educated.

We are now introduced to Pundopant (Damuanna) the editor of a news weekly. This looks like a locally inspired character. Whatever it be, the role is intensely amusing and not far from reality. In his constant pursuit of self-interest, this shrewd editor lies, blackmails, bribes, and somehow blunders through life to earn a pretty comfortable living. He has sized up society in general and has learned to take the "ayes" for "nays".

And now the mix-up starts. Bhayyasaheb, the Zamindar is keen on marrying Kunda. Kunda loves Mukund. Mukund, equally anxious, for a time nurses a misunderstanding. But it all turns out to be well. Kunda and Mukund are joined and Bhayyasaheb and Pundopant go to jail together.



Damuanna Malwanker is doing his diplomatic stunt over the telephone in "Sangam". a Navyug comedy.

DAMUANNA'S MASTERLY BIT

The best performance is given by Damuanna Malwanker in the unscrupulous editor's role. With an appearance all in his favour, and a role fitting him like the proverbial glove, Damuanna stalks through the picture a master of every situation making the others look poor flesh. His overwhelming comedy takes the sting out of the tragic scenes and makes them look insipid and unnecessary.

Winayak, Salvi, Meenaxi and all fall a victim one by one to the superb art'stry of Damuanna, who shadows the picture so thoroughly that he himself becomes its solitary theme and resistance.

The puerile romance between Meenaxi and Winayak looks a pale, anaemic affair which stoops a little over the surgeon's operating table but fritters the opportunity with almost criminal indifference.

Both Winayak and Meenaxi give too poor a performance for such seasoned players. Vatsala Kumptekar as the aunt is highly unconvincing, being too young and coquettish. Salvi as the Zamindar is quite good, but hasn't much to do.



Mr. R. R. Patel, the smart advertising executive of "filmindia".

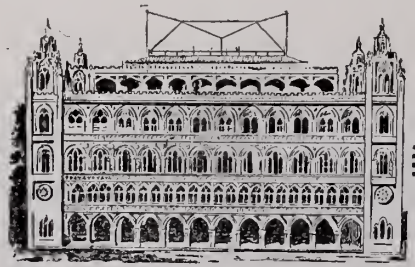
Malati Gupte, a new girl, makes her debut in the role of Shanta, a sort of a wounded deer—wounded at the hands of the lusty Zamindar. She seems to be a mild, vegetarian type of personality who not only needs a little more experience in this work but also a good quantity of vitamins to chase off her anaemic appearance. Her effort, however, is quite sincere though it fails to impress.

POOR PRODUCTION VALUES

The picture has poor production values, photography being poor and the sound being careless.

The direction lacks imagination and at best can be called just poor. In the hands of Winayak, this picture would have, perhaps, become a more thrilling comedy, the story having enough dramatic material for pictorial exploitation.

And yet after all done and said, "Sangam" is definitely an enjoyable entertainment worth seeing.



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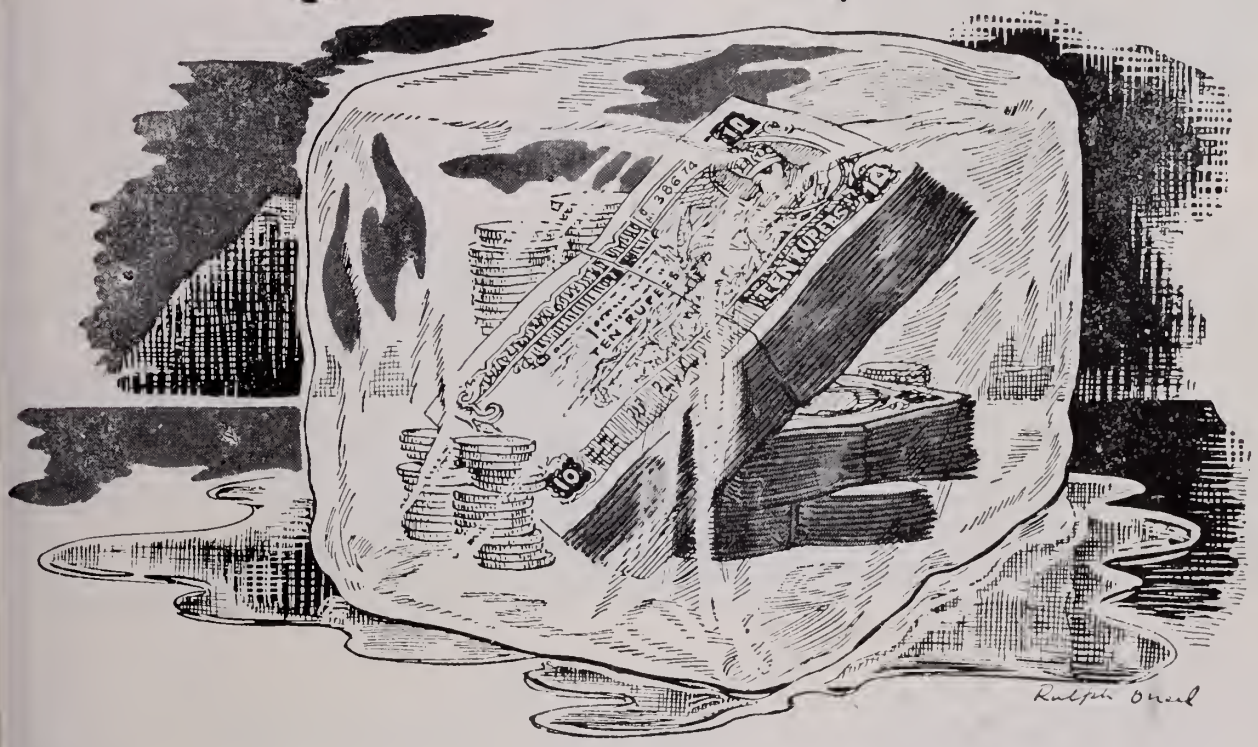
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FEBRUARY 1942

VOL. 8 No. 2

On The Cover

Shobhana Samarth.

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Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Foolish Angels

The exhibition business in the country, inspite of the three decades of its existence, is still an unsound proposition from a commercial point of view.

Complaints reach us from every possible town in India about the heartless exploitation indulged in by the producers and the distributors of films.

From month to month, the exhibitors are called upon to pay heavier minimum guarantees if they require pictures for their theatres.

In towns where two or more cinemas are available, the film distributor plays one exhibitor against another till he has succeeded in knocking out as much minimum guarantee as he can, even before the picture is ready for release. This racket has now reached a peak where the exhibition business has ceased to be paying and every day we hear of theatres either closing down or changing hands.

Exhibitors shout and complain at intervals, but the exploiting distributors know very well the inability of the exhibitors to unite amongst themselves and the merciless exploitation continues unchecked.

The result is that today the entire exhibition business stands on the ruins of hopes with no hopes in future.

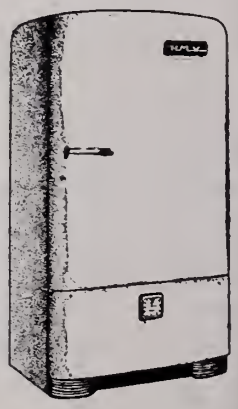


A WORLD-FAMOUS TRADE MARK

HOME ENTERTAINMENT HAS CHANGED A LOT IN THE LAST 40 YEARS

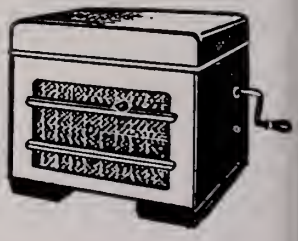


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For some reason or other, in India, the exhibitor has not realized the importance of his role in this industry. The average exhibitor, we find in the country, is always the last man who should have taken to the business. He has always a parallel claim on his attention and energies in some other trade or business and exhibition of films almost invariably becomes a side show for him.

The result is that, what such an exhibitor earns in his original and stable business, he loses in his showmanship trade. And that is how the Indian film industry has been getting a lot of pirated capital.

With such people in the industry, the exhibition trade can be summarised in a single sentence: "Fools rush in where angels fear to tread."

Somehow, the average Indian exhibitor has not yet realized the purpose of his existence. He still remains a weak and submissive pimp between the film distributor and our picture-goers. And as long as he remains so, there is no future prosperity for him.

The showman has a greater social purpose to pursue than the film distributor. He is the intimate link between the great public and the film producer, and as such his showhouse becomes a nation's classroom as important or perhaps more so than those found in our schools and colleges. A showman therefore can become a greater and bigger teacher than the present day synthetic made-to-order school and college professor. Once our showman realizes this social significance of his role in life he must proceed to discipline himself and organize his business gradually till he becomes strong enough to face the menace of the heartless racketeering film distributor.

In our country, the most illusive ideal is unity. It is missing every where, though teachers, philosophers and politicians have been preaching about it for a century. In this lack of unity is epitomised the long tale of our nation's woes.

With this national background it is futile to expect all the exhibitors in the country to unite



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BUT—don't order more than your normal requirements. Give other hard-pressed fellow-exhibitors elsewhere a chance; for equitable distribution of stocks contribute in no small measure to the stability of the cinema business in general—to your own benefit ultimately.

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nd form into a powerful association to counter alance the merciless racketeering practised by he film distributors.

But the principle of unity can be practised n a smaller scale in towns with two or more inemas by the two or more exhibitors of a sta- ion uniting among themselves and presenting n organized front to the film distributor. In is small individual way, the racketeering oliath can be effectively met by the suffering avid.

We have seen this idea in practice at Nasik, here the one-time rivals have not only built a rosperous business by uniting among them- lves, but have become friends moreover. And lm distributors don't quote minimum guar- ntees to the Nasik showmen. Pictures run on at percentages at Nasik and the showmen choose eir show and time.

Can't this idea be practised by others who mplain bitterly and in complaining expect the urnalists to organize their exhibition business by kindling a conscience in the racketeering distributor?

Every town can have an association of its own cinema owners based on the principle of "live and let live" and thus face the common enemy. Is it not easier for two or four persons to meet and pool their resources and organize themselves than for the country-wide exhibitors to unite into a nation-wide association—which association is an impossible dream in this country?

Just at present our stupid and blind exhibitors are practically financing the Indian film industry by selling their homes and ruining their future. And with this finance the film distributors are enjoying the comforts of life. Can we ever miss the Packards and the Buicks in which our distributors roll?

The fools who have paid for those cars are the exhibitors, for "fools build houses and wise men buy them".



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SCANDALOUS FILM

The Film Advisory Board has recently released a hort film called "The Women of India". Though the ilm Advisory Board is a war-time institution with its rimary purpose of producing war propaganda, it has o far been producing everything else but war propa- anda. "The Women of India" is therefore one of the eries of unnecessary and badly produced shorts which he Board has released so far.

The story of this latest brain child of the Board as been written by Miss Pramilla Rama Rau. I have een under the impression that this girl was taken mere- to act as the Secretary of the Board. But evidently at was not right, seeing that she has now written a m story.

After seeing Miss Rama Rau's effort on the screen, y advice to her is that she should not attempt another m story. "The Women of India", as a brain effort of iss Ram Rau helps to lessen Miss Ram Rau's personal arm and discounts the general impression about her at "she seems an intelligent child."

As a documentary, recording the progressive evolu- on of the Indian woman, "The Women of India" is a andalous farce, which no decent man or woman of dia would endorse. The final impression one gets om the film is that the Indian woman is a child bear- g machine or has been a child bearing machine till e British civilization stepped into the country. The mmentary accompanying the relevant sequences is so unfortunate.

There is another sequence where we are shown me wild woman of the forest as India's previous omanhood and we are suddenly switched on to some odern streamlined women.

Can't we have some of those millions of divine usehold wives in our country who work with their ates in the fields, who help their husbands in their cupations and who keep the flame of motherhood alive er the hallowed traditions established by Seeta and vitri?

Why have we to fall back upon doubtful products modern civilization to present to the world the ideal omanhood of India?

"The Women of India" is an insult to the woman- od of India and an outrage on the nation. One won- rs how this picture is allowed to be circulated with r. V. Shantaram in the saddle, as the Chief Producer the Board.

If the Board is incapable of producing something useful and sensible let it not insult the Indian people by producing something stupid and irreverent.

Will Mr. V. Shantaram tell us what he wishes to do with this short film after what we think of it? I am anxious to support the War effort of the Board, but where is the war effort, unless this short film is to be taken as a war offensive on India's womanhood?

PLEA FOR WISER CENSORSHIP

Shall we adopt adequate measures to protect the young from the influence of vice that often runs riot in our own and foreign films exhibited in this country or not?

That is the question we have raised and are harping on it for at least a year, but apparently we are breaking our heads against a stone wall.

Why is the Censor Board so dense, we entirely fail to see. Did we suggest anything revolutionary, subversive or violent?



In "Nirdosh", a National Picture in Hindi and Marathi, Nalini Jaywant looks more charming than usual.

Most emphatically not. All we did was, we supported a resolution passed by the All-India Women's Conference which asked for reasonable restrictions on the exhibition of certain pictures or parts thereof, which should not be seen by boys and girls under sixteen. We quoted certain examples which were covered by the resoultion of the Women's Conference and asked for the redress of a very real grievance.

But this is not all. We tried to be quite helpful. Against the red-tape plea of the Secretary of the Film Censors' Board we submitted the rules and regulations made in this behalf by the Government of Gwalior, gave free counsel to the Board, recommending a reference to the Bombay Advocate General. We even heard that the Secretary was moving in the matter. But he is still where he was, quite motionless.

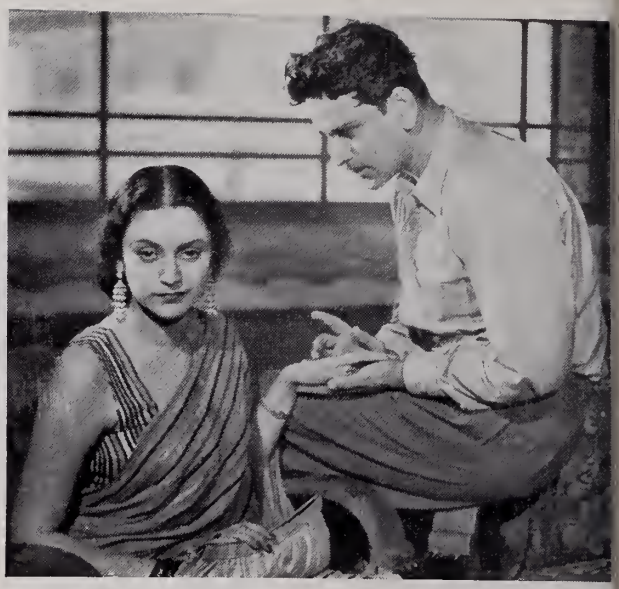
It has taken exactly a year for us to learn that the Board is moving in the matter. Will it be another year before we hear of the appointment of a rules-drafting committee?

Let us record here, however, that care was taken by the theatre-owners at New Empire, Kohinoor and Edward, when, for weeks together, the film "The Birth of a Baby" was shown, not to sell tickets to boys and girls under sixteen. Perhaps the Board of Film Censors recommended it, but the Board can claim little credit for the same as the American Women's Council and other social health organisations which produced this eminently good educational film for wide propaganda, themselves had taken care to prescribe it for adults and grown-ups only, so that the charge of immobility, unresponsiveness, insensitiveness and shall we say, irresponsibility, can still be kept levelled at the Film Censor Board and its Secretary.

We think, it is time to have a new Secretary on the Censor Board, a person who will be more aliv his social and official responsibilities.



This superb character actor, Kanaiyalal, will be once again on the screen in "Khilouna", a social picture of Amar Productions.



Prithviraj is not reading the palm. He is just gi a lover's promise to Naseem in "Ujala" a Taj M social picture.

GIVE US SOME MORE

Those who had the opportunity of having seen documentaries on the lives of Mahatma Gandhi Jawaharlal Nehru had nothing but encomiums to sho on their producer, Mr. Pathy.

We learn, the National Studios have shot a d mentary on the life and career of the late Sir S Ahmed, founder of the Aligarh Muslim Univer with the help of Mr. Ahmed Abbas, our well-kn contributor and scenario writer.

We would suggest, that the romance of the Ben Hindu University, which has now developed into a developed modern little city from mere mango-gr and fields, may also be filmed. The Benares Hi University itself might spend a few thousand ru on this, if none of our producers have that much i gination.

We are writing this in the midst of the Si Jubilee Celebrations of the Benares Hindu Univer when Pandit Madan Mohan Malaviya, now 82 y young, is still planning to collect another five cr to expand the activities of this residential Univer with the help and co-operation of its new Vice Ch cellor Dr. Sir S. Radhakrishnan.

While on a topic like this one sees no end of suggestions one can make. Why not the Jamshed Steel Works be similarly filmed and several other dustrial and educational enterprises?

Sometime back Prabhat Educational shorts m their appearance. All the new organisation did

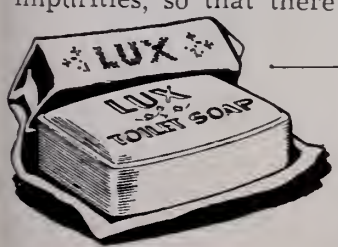
WHO DOESN'T ADMIRE SHOBHANA SAMARTH ?



Every girl—yes, and every man too, enviously admires the flawless skin of this lovely film-star. How does she manage to keep her skin so beautiful? Well, let Shobhana Samarth tell you in her own words....

"This is what I do" she frankly says. "I use Lux Toilet Soap to keep my skin beautiful. The creamy lather of Lux Toilet Soap is so active it cleanses the skin completely—takes away every trace of dust and any clogging impurities, so that there is never any fear of blemishes. Lux Toilet Soap keeps my skin beautifully soft and smooth, and so clear—I am never afraid to face the strongest lights".

Shobhana Samarth is one of the most widely travelled of Indian film actresses. She has seen what both the new and old worlds have to offer. Yet she, with her wide experience, pins her faith in the simplest kind of skin-care—Lux Toilet Soap. That *must* be because she finds it is the best.



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that it produced a wretched film about the Indian Air Force, which was neither good propaganda nor good story. Why don't the Prabhat Educational film the Benares Hindu University story with all its picturesque monuments and holy atmosphere of Kashi? Apart from the patriotic service to Hinduism and India's youth, there is money in it.

Ranade's full biographical film at this hour would be equally timely. His life story presents excellent material as also Tilak's, but will someone take the trouble of going beyond mere good and soft love romances? Even the Bombay Talkies appear to think that the half-hearted idealistic story that "Naya Sansar" was, was quite enough to exhaust their idealism and liking for novelty!

A SQUARE DEAL TO OUR TROOPS

A reader of "filmindia" who is on active service in Iraq writes to us that very old and rotten films are being shown to the Indian troops in Iraq.

In the last four or five months, they have seen only old Wadia Movietone films and none other.

Now that is rather letting down the boys who have gone to fight and die for us so that we may live in peace in our homes.

And yet we have in our country Colonel Beard. Capt. Ghandhy, Major Stobart and several other highly paid persons who are supposed to attend to this requirement of our troops overseas.

May we know what they do beyond rolling about in their attractive looking uniforms if they can't make it a little easier for our troops overseas?

These brave boys must be shown some of the latest films released in the City. Aren't the boys offering their best by giving us their precious lives? Can't we give them at least our best pictures?

The Army Headquarters must requisition some of the recent releases like "Jhoola", "Khazanchi", "Doctor", "Sikandar". "Swami" etc. and show them to our fighting forces.

Is that too much to ask?

IMPATIENT REQUISITIONING

There is a panic among the film producers of India, because the Defence Department has suddenly requisitioned all the available stock of raw positive film, over six million feet, from the Kodaks.

While the Kodaks are doing their best to ease the situation by a sensible rationing of the balance of the stock and by promising to maintain the trickle of supply in future, the sudden requisition has proved a severe hardship on the producers in the country with over fifty new pictures in the making at present.

Admitting that war time needs have to be given priority, the Army Headquarters could still have exercised a little more patience by taking up stocks gradually as they arrive into the country.

Deputations made to the authorities to release a part of the requisitioned stock for a month or two, till the new supplies came in, were of no avail and the authorities with their usual wooden-headedness could not realize the plight of the producers.

But the Government should not forget that on the smooth progress and continuation of the Indian Film industry, depends the success of the Government's internal war propaganda. The numerous shorts of the Film Advisory Board and the British Ministry of Information, not to mention the vernacular newsreels, have to run with regular Indian feature films which films alone draw the crowds.

If the Indian producers are deprived of the supply of raw positive film, there will be less copies of Indian films in circulation and therefore a lesser opportunity for the propaganda shorts to be shown.

The film is a terrific medium of propaganda and if the authorities wish their propaganda to be country-wide and effective, the least they can do is to keep the Indian film industry well supplied in its essential requirements.



Husna Banu looks charming in "Dhandora" a Ranjit comedy.

"FILMINDIA" STORY SOLD

"Love In Marble", Dewan Sharar's story of the Taj, which appeared in the New Year Number of "filmindia", has been purchased by Director A. R. Kardar for picturization.

Another story of Dewan Sharar is reported to have been purchased by the Chitra Productions as the next starring vehicle for that popular artiste, Leela Chitnis.

Dewan Sharar—that name sounds as romantic as the numerous romantic works of this celebrated writer of international repute. I have come across few people with Sharar's acute gift of dramatic talent and with his genius to weave an intriguing plot from thin air.

The other day, I read a famous Sharar novel, "The Gong of Shiva", published in England and I think that if some enterprising producer can produce this story in English, there is good money waiting for him, not only in India but overseas, with India so much in the international headlines at present.

Indian producers, whose chronic complaint about lack of good film stories has now become a scandal, will do well to get in touch with Dewan Sharar at Connaught Circus, New Delhi. I am sure, Sharar has or will have a story for every mood and every hour and every producer. And every one of them will provide one more proof of Sharar's genius and soaring flight of imagination.

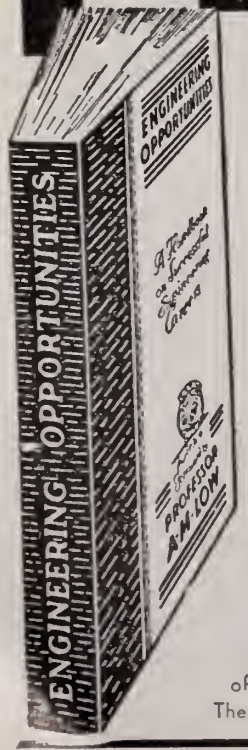
"PADOSI" IN ASSAM AND SIND

When "Padosi" was screened in Bombay about a year ago, we welcomed it as a symphony of Ram and Rahim, a picture that had the vibrant and unmistakable message of peace and harmony between Hindus and Muslims in the symbolic characters of Mirza and Thakur. There was none of the tub-thumping propaganda to drive this lesson but that was the obvious moral thereof.

We are very glad to find that at least two provincial governments in India had not only the wisdom to see this educative value of "Padosi" but they signalised it by declaring the shows of this picture tax-free within their provinces. These Governments are the Sind and Assam Governments. It is remarkable that in either case, the Premiers were Muslim viz: Khan Bahadur Alla Bux and Sir Sadulla Khan.

This token of appreciation must be very pleasing indeed to the producers viz: Shantaram and his colleagues. Is it not a pity, however, that the lesson of their own creation is so woefully lost on them?

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

R. N. Murthy (Bangalore)

Why don't you advise Dr. Patel to install a better sound system at his theatres and improve in other respects?

Dr. Patel has been a successful showman so far and I can't believe your complaint. He has a superb sound equipment in R.C.A. What he probably requires is efficient mechanical men behind the machines. Dr. Patel will read this and will do the needful. Only good showmen can survive in these days of competition.

What are the necessary qualifications to become a successful director?

With the happy exception of a few, most of our really successful directors are uncultured, uneducated, uncivilized folks. They are all in the news but many of them can hardly read English. Many of them are crude opportunists. Some of them are successful blackmailers. A few are sweet-spoken exploiters. Altogether not a good advertisement for our industry. But they somehow, copy or steal, produce box-office hits at intervals, and all of them being practical men of business, they have enough commonsense to exploit their occasional success for their own good. These are hardly qualifications and therefore people with really good qualifications are at a discount.

Vrajdas Virchand (Raipur)

How many producers have come out with educational film shorts for mass uplift after what you wrote in "filmindia"?

The National Studios are producing a film of the founder of the Aligarh University under the supervision of Mr. Ahmad Abbas. The Prabhat people made a show of production for a time but got busy otherwise and seem to have lost all interest at present in the educational shorts. The Film Advisory Board, however, has produced several shorts and some of which are partly educational.

T. R. Raman (Madras)

In the December issue, giving the names of six best cameramen, you seem to have forgotten Ramnoth of South who photographed "Sumangali". How is that?

Yes, I owe my readers an apology for this omission. Ramnoth just escaped my memory. Being far away, he remains far out of my mind. Yes, Ramnoth is an excellent cameraman and ought to be classed among the first three. In his hands the camera thinks, perhaps more effectively than in the hands of several very good cameramen.

V. Sampson Paul (Kopbal)

Where is Sabita Devi after "Holiday In Bombay"?

Probably gone back to her native town after the "holiday". Really, I have no news of her. Her dear old Mummy keeps her so well covered that we can't get any news angle on her

T. Ramalingeswara Rao (Gudivada)

Do you know that people write bad of you in the Vernacular journals (in languages which you don't know) and what do you say about it?



Like this she comes back to the screen again to revive old memories in her million fans. - Sulochana in "Ankh Michowni", an Amar picture. And let me tell you, she is going to open old wounds in a million hearts.

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JAGDISH, PREM ADIB, RATANMALA
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Dancing at the Casino in Venice I stepped on a lady's toe. It was a clumsy thing to do and I apologised to the lady profusely. But she wouldn't have the apologies and burst out in beautiful Italian. Not imagining that so beautiful a thing can abuse and not knowing what she was saying, I said "Thank you". She got exasperated and put in some more lung exercise. My friend afterwards told me that the lady did not abuse only me, but when she was about it, she took in all my ancestors. A beautiful language from beautiful lips, who would think that it was just filthy abuse? That day I was glad, I did not know Italian. And so were my ancestors. Do you think, I should learn the Vernaculars to know what filth people write?

By the way, do you mind shortening your name for postal and economic reasons? It is a bit too long for one man.

ss D. Premlata (Madras)

Has Renuka Devi left the film career?

Oh, no! She finishes a production and goes home on her own job. She will, in all probability, be seen in "Mun-ki-Jeet", the second Shalimar picture.

Fakruddin (Bellary)

Where is Kumar nowadays?



Mimim is fast becoming popular. She will be on the screen in "The Return of Toofan Mail", a Ranjit-Wadia picture.



Mazhar Khan, India's celebrated character actor, will come to the screen again in a classic role in "Meri Duniya", a National Artists' picture.

He has just finished acting Shah Jehan in "Taj Mahal" produced by Mohan Pictures. I don't know where he is shifting next. These actors don't inform people about their professional activities and when we go out finding, we find something more than expected.

Would you mind giving a brief life sketch of Ashok Kumar?

Born in "Jeevan Naiya". Over twelve-pictures-old. Still going strong.

Madhukar M. Angre (Bombay)

Which film director is capable of filming a picture with the least wastage of the raw film?

The one who is unemployed.

Under present conditions how long would a second rate picture take for completion?

Pictures become second rate after they are released. Till then they are all first rate. So the time taken for both is the same.

Madan Mohan Sharma (Agra)

Just as in "Kangan", the son of a Zamindar loves a girl, so in "Bandhan" a daughter of a Jagirdar loves a school master?

And in "Jhoola" a ward of a Zamindar loves the heroine. The Zamindar complex seems to have become a chronic complaint with the Bombay Talkies.

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ew charmer, Suvarnamala comes to the screen in 'Awaz" a social picture of Saraswati Cinetone.

And the story of "Anjan" is like the story of Bidhan"?

And the story of "Jhoola" is the story of the Bombay Talkies. Isn't it a pity?

Balakrishna (Hyderabad)

Is it true that the songs coming from Miss Manoin in "Khazanchi" were all recorded by the playback system?

Yes, and sung by Miss Shamshad of Lahore.

How far is a director of a film responsible for a flure?

In India, completely. Responsible even for wasting the producer's money. In our country the film director is a movie Moghul who has in his hand not only the fate of the people under him but also the future of the producer.

Hair Singh Marwah (Jobbulpore)

A friend of mine wants to marry a film actress of repute, but he is confused. Could you kindly guide him?

Let him remain in this confusion for some time more till his favourite actress of repute goes out of reputation. He can then safely marry her. Her poison tooth will be pulled out by then and her bite won't prove poisonous. And she will still remain a film actress in other respects. A friend of mine married a popular film actress recently, but she is so popular that my friend is still waiting for his chance, though for all purposes he is her legally married husband.

Kirpal H. Panjwani (Karachi)

Is it true, that when some one tries to meet film stars, they avoid him?

Yes, purely in defence of self. People come from different provinces of India and the different provinces have different ways of greeting. Those from the North wish to embrace; those from the South often come without the shirt; those from the West lift their dhoti and arrive; those from the East crawl to and fro at an annoyingly slow speed etc. How do you expect the film girls to meet all these panzer movements. So they gallantly withdraw according to plan.

Do the film stars lead a good life?

Yes, as good as the nurses, the stenotypists, the lady doctors and others.

B. L. Ramchandra Setty (Bangalore)

Kindly give the name of the best institution where I can learn the art of dancing?

Uday Shankar's Art and Cultural Centre, Almora, U.P. That is easily the best institution in the country.

Who is the better dancer between Sadhona Bose and Leela Desai?

Sadhona Bose; better and more emotional.



Hari Shivdasani, who is pleased to call himself a polished American actor, gives a polished display in "The Return of Toofan Mail", a Ranjit-Wadia picture.

2 Great Stars

MEET IN ONE HEAVENLY PICTURE

NASEEM
PRITHVIRAJ

With **RATANBAI, MUBARAK, MIRZA MUSHARAFF & others**

Directed by: K. M. MULTANI

Screen Play by: KAMAL AMROHI

COMING SHORTLY





UJALA

S. B. A. Zaidi (Agra)

Why have the pictures of Bombay Talkies become so popular?

The success of the Bombay Talkies is a triumph of excellent team work. They handle only subjects which they can handle well and do not run after spectacular costume pictures. Their activities are institutional, planned with an industrial eye and profits play a large part in their calculations. And yet I often wish that they would take a little risk and give us something progressive and something unusual at least once in a while.

C. M. Raju (Pavagad)

Have you at any time advised Chandramohan to stop drinking whisky?

No. Whisky sobers him and he becomes a very pleasant companion. And it is with whisky in that he often appreciates others. By the way Chandramohan is quite a strong individualistic type of man and hardly needs anyone else's advice.

B. N. B. Vathsal (Secunderabad)

Can any film concern of Bombay compete with Prabhat?

Very few if Prabhat works and turns out pictures. But just at present almost every concern from Bombay has licked Prabhat. At present the Prabhat partners are busy settling their own differences and they don't seem to bother about their fans. So you must wait for the great Prabhat to get into its stride again. The partners seem to have too much spare money to worry about new productions or business.

Muthu Ismail (Bezwada)

What about Circo's "Akbar The Great"?

The idea seems to have been given up for the present.

Miss Kunda Deshpande (Akola)

What about Ratnaprabha? Will she not appear on the screen again?

Pandit Indra, who often calls himself her brother, tells me that Ratnaprabha has retired from the screen. If that be true, we have lost a girl with a very melodious voice.

A. G. Goel (Fyzabad)

Has Pradeep left the Bombay Talkies and joined the National Studios?

Not yet.

B. N. P. Shaw (Baidyanath Devghur)

We have not heard of Sulochana our old favourite for a long time?

Wait a little longer old boy. She is coming once again to the screen, more charming than ever be-

FOR THE FIRST TIME IN INDIA

This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.



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1942

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The picture that revives the old glory of the Moghul Emperor

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produced at an enormous cost—showing the real scenes of Moghul palaces at Agra Fort, Delhi, and other places where Shah Jehan & Mumtaz Mahal have lived in their days.

Direction **NANUBHAI VAKIL**

— Starring —

- **KUMAR**
- **SAROJINI**
- **INDURANI**

MUBARAK, S. NAZIR

Late **Khalil Ahmed, Sharma, Ram Marathe, Mira, Indira and others**

Social Comedy

ZEVAR

Direction **K. Amarnath**

Starring **INDURANI Jayant, E. Bilimoria Jagan, Gulamrasul**

Devotional Epic

SANT

SURDAS

Direction: **Nanubhai Vakil**

Starring

SAROJINI

Magic Thriller

SAROVAR KI SUNDARI

Direction: **A. M. KHAN**

Cast

Romilla, Zeibunissa Amina, Prakash, Benjamin etc.

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fore, in "Ankh Michowli", a social picture of Amar Productions. And I still think that Sulochana is the only really beautiful woman, the Indian screen has ever had.

I am not going to miss her picture, because I am told that she sings some snappy tunes and vamps as she has never vamped before. And when Sulochana vamps it is a sight for the gods.

Miss Kumud Sinha (Chhindwara)

I want the address of Prithviraj?

Prithviraj Kapur, College Road, Matunga, Bombay.

A. K. Mohan (Palakol)

Kindly inform me which of our Indian actors and actresses are interested in pen friendships?

None and for several reasons. Several of them just can't write any language. Some of them who do are too lazy to write. Most of them make bad friends and are not a social friendly type. Some of them have too much vanity and they expect people to write to them and they haven't the decency to reply. Our actors and actresses themselves believe that they are glamour personalities and have not yet thought of their work as a profession. Even outside the field of their work, they walk on air expecting people to notice them and pay them compliments. How do you expect friendships with such balloon-boobies?

Auba Rajkumari (Oorgaum)

"Filmindia" gives very little news about South Indian films. Do you envy them?

Yes, I do, films like "Sumangali" and "Devata"; but that doesn't stop me from giving news. The trouble is that the South Indian producers don't send me enough news and I can't get someone on whom I can rely to send me authentic news regularly, even though I am prepared to pay well for such a service. Well, I don't miss anything. Your producers are missing an opportunity to exploit the popularity of "filmindia" for commercial purposes.

Shantilal Doshi (Kamshet)

How many magazines other than "filmindia" do you edit?

I have enough worry with one. With the prices of paper soaring high, with the producers quarrelling and yet making no news, with the stars wanting free publicity, with the distributors objecting to my reviews, with a couple of court cases on hand and with umpteen small and big obstacles, editing "filmindia" is difficult enough for one man.

A lovely little Gift

. . . this beautiful GIFT COFFRET— In it you'll find four of the finest toilet soaps, including the first-class Godrej No. 1 and the new Big Soap 'Vatni'. The gay colouring, and the excellent quality and lingering fragrance of the soaps will accent the sheer joy of giving. (And all this variety and gaiety for just one rupee!) Give this most likable little gift to a friend or relative, or give one to yourself; (also available with the Godrej shaving stick). See it today at your store.



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KHILAUNA

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with

PRABHA, KANAYALAL
and a host of others

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Directed by
SARVOTTAM BADAMI

Produced at
RANJIT
STUDIOS

A
SUPREME
RELEASE

D. N. Panjnigar (Poona)

Some papers say that "Kanchan" has broken all records whereas "filmindia" writes that it is bitterly disappointing. How do you reconcile these two extreme views?

"filmindia" is not "some papers". It is the only paper. See "Kanchan" for yourself and find out who is right.

A. S. V. V. Sangha (Bangalore)

Who sings better between Shanta Apte and Leela Chitnis?

Of course, Shanta Apte.

P. K. Mathew (Quilon)

Is it true that Ahmed Abbas is the present guardian of Snehaprabha?

So am I if a friend is to be called a guardian. Her legal guardian, however, is her husband Kishore Sahu.

V. M. Raghavan Nair (Kalapettu)

Why is it that some of our film actresses who belong to other communities, change their real names and accept Hindu names?

Because Mr. Jinnah's Pakistan idea has not yet caught the popular fancy. When it does Devis and Bais will become Banus and Begums overnight.

Shewak M. Ramchandani (Mirpurkhas)

Who is this new chap with the strange name of Hyacinth?

It is not a chap. She is a beautiful chirper who interviews film stars for "filmindia", forgets what they say and writes only her impressions. Hyacinth is a sweet name though originally it belonged to the son of Amyclas a Spartan King. The story goes that this lad was loved by the two gods Apollo and Zephyr. But the boy preferred the sun god and Zephyr feeling hurt killed Hyacinth. His blood became a flower and is called Hyacinth. I think, it was after the flower stage that girls called themselves Hyacinth. So you see, our Hyacinth has a tradition behind her and please don't utter her name so lightly in future.

We cannot get "filmindia" here before the 10th of every month. And these ten days we feel like ten years. Will you please favour us by sending it on the first of every month?

Would you mind asking that bad guy Hitler to stop the war so that I can get some paper in time for "filmindia". Thanks, if you can do that.

I became very glad when I saw the price of "filmindia" increased to twelve annas. Otherwise I was afraid I would lose my favourite magazine.

Oh, don't you worry. We shall have soon to ask for a rupee a copy. Please get used to that idea and you will think twelve annas to be cheap.

G. P. Kejriwal (Benares)

Who is this Rita Carlyle?

She is everything in "filmindia" except Baburao Patel.

K. S. Iyer (Mandapam)

What is Hari Shivdasani doing nowadays? Don't you think, he is a very handsome actor? May I know his address?

Hari himself thinks that he is a very handsome actor. And because he thinks quickly and loudly, he does not give me a chance to think. But Hari is popular, not only in the films but also in the clubs. He will be seen in three pictures: "Nai Duniya", "Return of Toofan Mail" and "Meri Duniya". Hari's official residence is: Bombay View, Kittridge Road, Colaba, Bombay, where he has to go when all the clubs in Bombay are closed, that is, if he is not sleeping in the studio sheds. Hari thinks that sleeping in studio sheds is more convenient than paying taxi fares in these days of petrol rationing.

Madhu Sudhan Singh (Bangalore)

Let me know whom Shantaram is going to select for war propaganda pictures?



Sarojini as "Mumtaz Mahal" in "Taj Mahal", a costume picture of Mohan Pictures.

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Hitler will be the villain and Churchill the hero. Choose your role.

Shrikant Goswami (Jodhpur)

Whenever the heroes touch the heroines on the screen, what idea strikes them?

That the director is watching them and it is no use.

Adeebul Hassan (Bombay)

I think the court scene which a majority of Indian films show is a waste of time. What is your opinion?

I think these scenes constitute a contempt of courts and defiance of law and order.

Is it necessary that every Indian picture must show clouds and storms?

Not necessary, but they help to clear the clouded brains of our directors and the storms help to check the storm of criticism.

Abbas Ahmed Ballim (Pietermaritzburg)

Why is not kissing allowed on the screen?

Because the censor inspectors get palpitation. Don't worry it goes on behind the screen.

Doulatram C. Dowlwani (Hyderabad)

My friends who have seen "Kanchan" recently at the Capitol (Hyderabad) say that your review was true to its last word. I wonder, why producers should get hot instead of improving their pictures. On the other hand they blame the man who shows his friendship by giving the right review and which review if sincerely thought over can improve their next picture. Really, I cannot understand these producers.

Nor can I and I have been at it for the last twenty years.

Lieut. Kadir Mahomed (Basra)

I am very much interested in the welfare of the Indian film industry and some of the people therein. I would very much like to know through the columns of your magazine, what are Miss Maya Bannerjee's matrimonial intentions now that she has been separated from her husband for quite a time. It is a pity that one should fall in love with another person's wife but since they are separated, I don't think there is any harm?

No harm in merely falling in love. But I didn't know that Maya was married and separated already. In fact, I am not sure whether she is a married woman at all. But you seem to know more. I can now see that you are mighty interested in the "welfare" of the industry and "some" of the people therein. Maya Bannerjee stays at Cadell Road, Shivaji Park, Dadar, Bombay and you can get further information from her.



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The Press Pays Its Supreme

"KARAMVIR", Lahore, writes,—

"We strongly urge the public to see a film like "Masoom", because to see it is to foster Hindu-Muslim unity. Through films Muslims have known enough of Hindu life, but Hindus are still in dark about their neighbours' life. They should see this picture. For mutual understanding it is essential that both the communities should know each other well."

"CINEMA SHOW", Lahore, writes,—

'"Masoom" is an achievement greater than the greatest.'

"MOVIE FLASH", Lahore, writes,—

'"Masoom" provides the biggest fan fare. Hindu families are coming to the picture in large numbers, as, for them, it is quite a novel picture.'

"CINEMA", Lahore, writes,—

'"Masoom" is a feast for eyes, ears and mind.'

"RUP-BANI", Delhi, writes,—

"The direction of the picture is so masterly, novel and artistic that I cannot help calling Mr. Hasnain a genius."

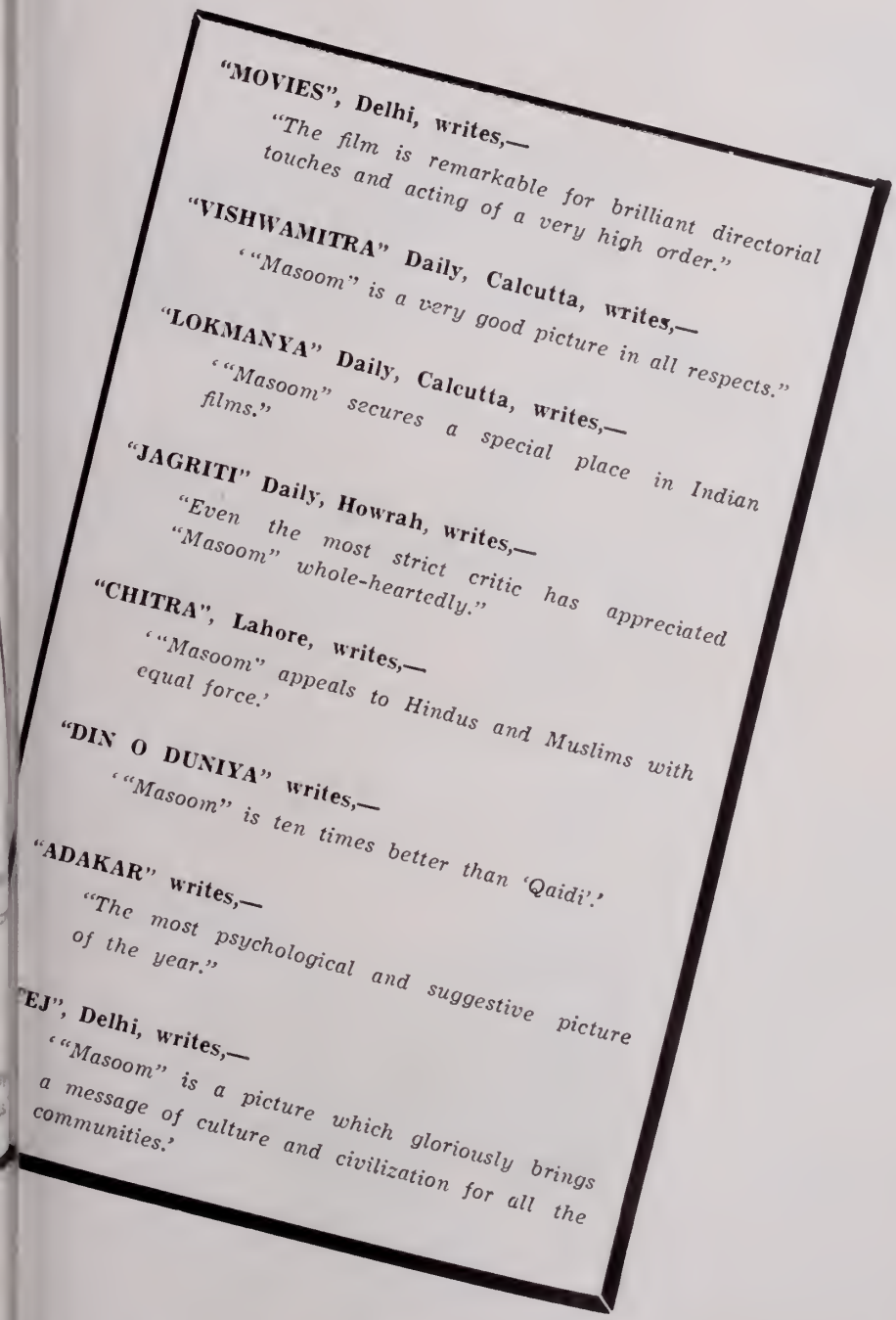
"PICTURE-GOER", Delhi, writes,—

"The direction of the film is superb and spe volumes of Mr. Hasnain's directorial genius."

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Featuring the Two New Stars
SHALINI and NEELA

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TULSI

The Screen-Craze of Elite Bombay Now In
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JEEVAN Pictures'
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Directed by
PAWAR
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"Resurrection"
Fame.

In HINDI
and MARATHI

Watch for the All-India Premiere at NOVELTY (Bombay).

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Straight From The Shoulder

Oh! For Some Well-Groomed Women

If you are looking for advice on how to be a glamour girl, then don't read any further. This article won't tell you how to elongate your eye-lashes or how to acquire a Sylph-like form. This article is written for the benefit of every woman who feels that it's too much trouble to be well-groomed.

To be well-groomed one must be clean and tidy. Water is free and there's no law which says a woman mustn't waste time in front of a mirror tidying herself.

It is most important that a woman should look at herself long and searchingly in a mirror, before letting herself be seen in public.

Have you ever seen a person at a distance and thought "that's an attractive looking woman" and then when you've got close to her thought "What a disappointment; she doesn't look at all nice close up".

Well that's what people are thinking about you. Your face may be divine but if you've got a grimy-looking neck someone's going to notice it and remark about it. So many women scrub their faces until they shine but don't wash their necks because they are afraid to get their hair wet. The simplest remedy is to pin up your curls on top of your head so that they are not likely to get wet when you scrub your neck.



Watch how she bares her teeth as she chews her nails.

CATS WITH TEETH

Another thing which makes women look slovenly is the nail biting habit. Not only does the nail biter spoil her nails, but she also makes grimaces when she is indulging in a nail biting session. Next time you see a fellow nail biter watch how she bares her teeth and smudges her lipstick as she chews her nails. It is a disgusting habit and one which can be cured with a little self-control.



Every time you jerk the hardened wax off your upper lip, tears will stream out of your eyes.

There may be some nervous women who find it hard to rid themselves of this habit. If the old remedy of painting the nails with quinine has no effect then buy yourself a set of those beautiful false nails which are being sold and wear them over your own nails. You won't find them tasty tit-bits and in any case you'll be so thrilled with the new look of your hands you'll probably resolve never to chew nails again.



Pin up your curls when you scrub your neck.

Then there is the woman who has lovely long nails but never keeps them clean. If she does work which makes her nails dirty then she should use a dark polish. But best of all she should scrub them often with a soapy nail brush and keep a file handy for emergencies.

Now let us talk about the woman whose hair looks like a Malayan jungle. She is the woman who brushes the front of her hair but never the back and then sets out for a car drive with her hair loose and expects to look lovely when she arrives at her destination.

The shops are loaded with beautiful, coloured scarves which keep the hair tidy and look very attractive. There are some men who like to see a girl with her hair flowing in the wind as she drives along. That's all right as long as there's a wind to keep the hair streaming gracefully but what happens when the wind stops blowing and the hair falls back on to the head in a matted heap? We'll tell you. The girl looks lousy. Tie your hair up securely when you set out on a drive. You can always take off your scarf when you get out of the car if you've an attractive hair-do to reveal.

HEAD AND FOOT CONDUCT

Some women adore wearing toe-



The Jungle Comes to the Town

in all its GLORY
with all its EXCITEMENT

WADIA MOVIETONE'S

The JUNGLE PRINCESS

Featuring **NADIA**

WITH JOHN CAWAS ★ RADHA RANI ★
HARI SHIVDASANI ★ SHAHZADI & OTHERS

DIRECTED BY
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with its SPARKLING DIALOGUE

WADIA 1933 MOVIETONE

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less and back-less sandals but they don't take the trouble to keep their feet scrupulously clean. No woman can look well-groomed with grubby looking heels and toes exposed. If you must wear sandals then wash your feet several times a day. If the under sides of your heel are lined and cracked then massage the skin at night with olive oil.

There are some unfortunate women who have hair on their upper lips and a pretty fierce growth of hair on their arms. However well-dressed a woman may be her grooming is not complete if she goes out laden with this unnecessary hair. If the growth is not too strong then she can camouflage it by painting it with a solution of peroxide and ammonia until the hair is bleached light. If she wants to remove the hair altogether she should buy a set of depilatory wax from a chemist and remove it with that. The hair will reappear naturally, but the growth will become weaker and weaker until it is practically non-existent.

Mind you, we don't deny that this depilatory wax treatment is painful because it is. Everytime you jerk the hardened wax off your upper lip tears will stream out of your eyes, but when you see the result you'll completely forget about the pain.

Are you one of those women who let their frilly petticoats show beneath their saris or let the shoulder straps of their thingummies slip down their arms?

If you are, then pin them up quick because if there is anything a man hates it is to be out with a woman who lets the world see glimpses of her under-wear.

It is because of this that we advise women to take a good look at themselves in the mirror before venturing out.

Turn and twist before the mirror. Make sure your back view is as faultless as your front view. Take a pride in being well-groomed because good grooming is a first step to glamour!

DEPARTED



AND LEFT US BEHIND

Mr. B. P. Samant, our brilliant young publicity expert, chief of Messrs. B. P. Samant and Co. and Peerless Pictures died on the 16th January of heart failure at the early age of 35.

Enthusiastic and ambitious, he began his career at the very rung of the ladder and rose to the top with perseverance and industry. A friend to everyone, Mr. Samant had secured unique popularity at such a young age.

Well, he has gone his own way, leaving us behind—mourners all.



....lets the shoulder straps of her thingummies slip down her arms?



In "Roti", a social picture of National Studios, everything from the primitive to the ultra-modern seems to be provided for.



The "Jhoola" Songs:
THEY'RE UNIQ

The "Jhoola" Dances:
THEY'RE TERRIF

There is NO precedent for the crowds it brings at the

ROXY TALKIE BOMB

and

PLAZA THEAT KARAC

BOMBAY TALKIES

are proud and happy that
they have given a start to 1942 with
the biggest box-office show of all time

JHOOLA

Screen's most lavish laugh-and-rhythm wonder!

Producer: **S. MUKERJI**

Maker of "BANDHAN" and "NAYA SANSAR"

Bring YOUR own favourites:

LEELA CHITNIS *and*
ASHOK KUMAR

With Shah Nawaz, V. H. Desai, Mumtaz Ali,
Karuna Devi, Shahzadi, Rajkumari Shukla



Producers of "Narsi Bhagat" Present "Bharat Milap"

India's First Classic Picture

The most important film news of the day comes from Prakash Pictures Studios—their great devotional-cum-historical drama "Bharat Milap" has left the sets and is now ready to make box-office history on the screen.

Over two years in the making, and costing several lakhs of rupees "Bharat Milap" promises to be a land-mark in the history of motion pictures in India. For its theme it has one of the purple-patches of ancient India, the story of Rama and the sacrifice of his brother, Bharat. Director Vijay Bhatt has taken the best parts of "Ramayana" and moulded them into a matchless and memorable motion picture. For two years the entire resources of Prakash were concentrated on various items of production and piece by piece they have built an imposing structure of art and entertainment.

A NEW STANDARD ENTIRELY

In the year 1940, Prakash's name was marked out for their most magnificent production "Narsi Bhagat" and in all probability, Prakash's banner shall soon fly high in this year immediately after the release of "Bharat Milap"—their biggest hit on screenland of India.

"Bharat Milap" is not the picture which is to be ranked among all previous mythological productions so far. It shall set its own standard. It shall begin a new era in Indian Film Industry.

Even a child in India is aware of the holy name of Bhagwan Shree Ramchandra, his immortal sacrifice and his great love for his brother Bharat. The name of Bharat also shines in the heart of every Hindu as a symbol of brotherly love and sacrifice. His life is a harmony of truth, beauty and sacrifice, and "Bharat Milap" is nothing but a poem vividly interpreted on the silver screen by a humble artist like Vijay Bhatt. People may call him the director.

The story of "Bharat Milap" is based on Valmiki's Ramayana, the great epic of Indian culture and civilization. Mr. V. Aundhkar who himself is a great scholar of "Ramayana" is responsible for the original script in Marathi and Pandit Anuj the versatile screen-writer of many years' experience has written the dialogue in Hindi.

A CLASSIC PICTURE

Mr. Kanu Desai the famous Art Director of "Narsi Bhagat" has been again busy drawing marvellous designs for the sets and costumes of this epoch making production. Till now he has drawn more than five thousand designs of the various sets, pieces of costumes and decorations which are to be used for spectacular scenes of the picture. It will be interesting to note that before he began planning for the first set of "Bharat Milap" he was engaged in special study of ancient Archaeology, school of costumes, ornaments and other relics of the Ramayana age.

In the cast of "Bharat Milap", Prakash presents big names—each one of them has the distinction of appearing in the box-office hits in the past. Never before such a mighty cast was seen together in one picture. The producers are really proud to announce their names—they are: Durga Khote, Shobhana Samarth, Shahu Modak, Prem Adib, Vimla Vashishtha, Umakant, Nimbalkar, Chandrakant, Kale, Pande, Amir Karnataki, Vasant Kanse, Kausalya, Madhusudhan etc.

With such a mighty cast, enormous cutlay in costumes and ornaments of ancient times, gorgeous sets, and spectacular mob scenes — all this means the astounding sum of rupees four lakhs; in other words, this will be the production cost of "Bharat Milap".

Director Vijay Bhatt who has proved his genious and directorial ability in his last picture "Narsi Bhagat" is again heading for new laurels, and after the screening of "Bharat Milap" Prakash's name shall shine in the hearts of millions as the solitary symbol of Indian Art, Culture and Civilization. (Contributed).



Director Vijay Bhatt discussing the script of "Bharat Milap" with Mr. V. Aundhkar and Pandit Anuj.



ASHOK KUMAR—

Changing every day and fast changing, Ashok gives a sparkling performance in "Jhoola", the thundering box-office hit of the Bombay Talkies Ltd.

Shalimar Pictures gratefully thank



MISS NEENA



MR. PRITHVIRAJ

AND



MUBARAK



MISS GULAB



MR. SINGH



MISS MUMTAZ



MR. PRAKASH



MISS FEROZA



MR. SULEMAN

FOR THEIR EXTRAORDINARY PERFOMANCES

IN

Ek Raat

SHALIMAR PICTURES BOMBAY

and

Sjt. S. K. Pal

for

The Music of All Nights

IN

Ek Raat

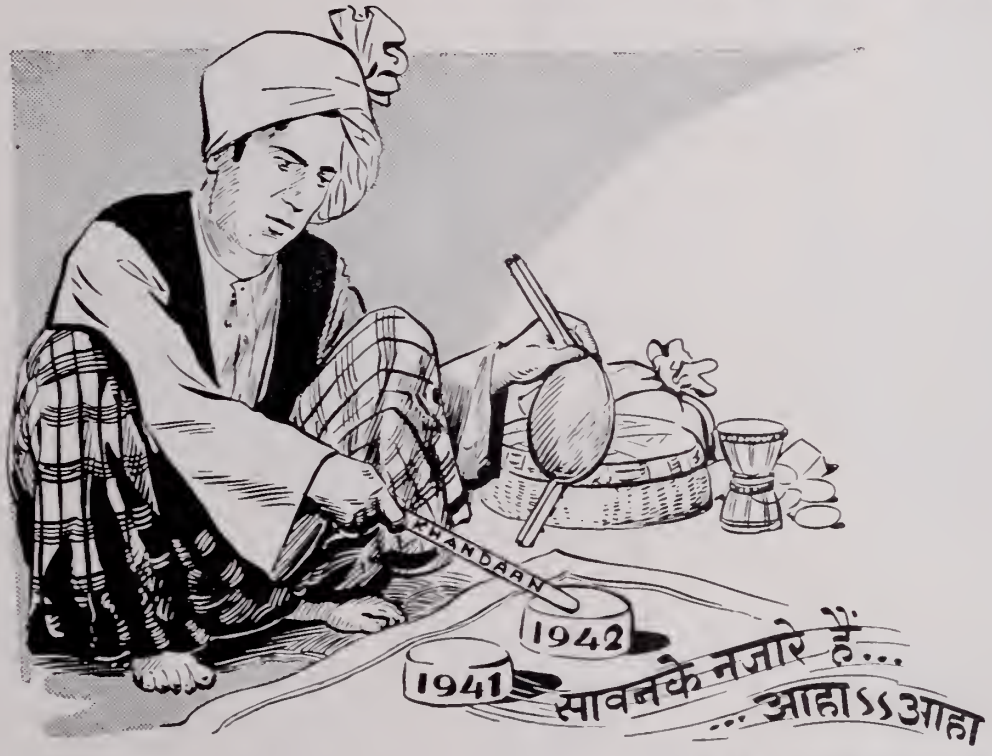
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Modesty In Modern Times

Our Girls And Our Films

Modesty is a word which sounds strange coming from modern lips but it is a word which has been dragged into the present century as a cover for coyness, inferiority complex, and plain dumbness.

Modesty is the quality which made maidens of the past century feel faint when a man looked at them and it is the quality which film stars are supposed to lack.

The word modesty can rarely be used truthfully nowadays unless it is preceded by the word false. It is false modesty which keeps thousands of Indian girls from joining the film business and it is false modesty which George Bernard Shaw lacks. If a man knows he's a genius and someone comes up to him and tells him he's a genius he'd be a fool to say "Aw, come. I'm a pretty ordinary fellow y'know". It doesn't pay to put on a modest violet pose. Keep on belittling yourself and very soon people will begin to think you really can't be such a wonderful fellow after all.

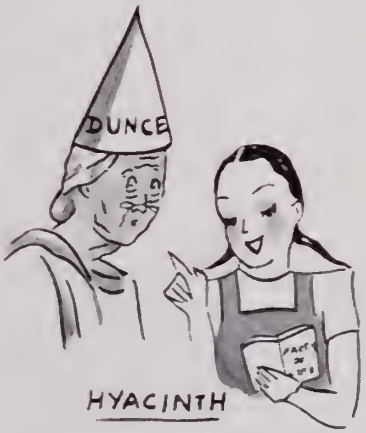
But it is really the type of modesty peculiar to the weaker sex which we wished to write about.



....and let a little of her ankle be seen....

Modesty is a quality which is found in women chiefly. Women of the last century gave out modesty very naturally and prettily. Downcast eyes, pretty blushes, and a general air of innocence were the order of the day. The girl who looked a man in the eye and let a little of her ankle be seen was considered a hussy.

But blushes don't rise easily to the cheeks of modern girls and an air of innocence is hard to achieve when the average girl at the age of sixteen knows more about everything than does her 80 year-old grandmother.



....knows more about everything than does her 80-year old grandmother.

1880 MANNERISMS DON'T MIX

But there are still women (generally of the fluffy type) who make a great show of being modest. They gasp if anyone says 'damn' and cast coy little glances of the 'isn't this-a wicked-world type' at people they wish to impress. But 1880 mannerisms don't mix well with 20th century ideals.

This can be proved by making a study of the films of the past and the films of today. The sugary-sweet heroines of bygone years are non-existent now. The Mary Pickfords and Janet Gaynors of yesterday are replaced by dashing young women who bully their screen husbands and are never at a loss for a witty answer.



Screen wives—complete with overworked tear glands.

The same transformation has taken place on the Indian screen. Before now, nearly all screen wives have been submissive, coy and complete with overworked tear glands. Nowadays they indulge in comedy and even in a little horse-play.

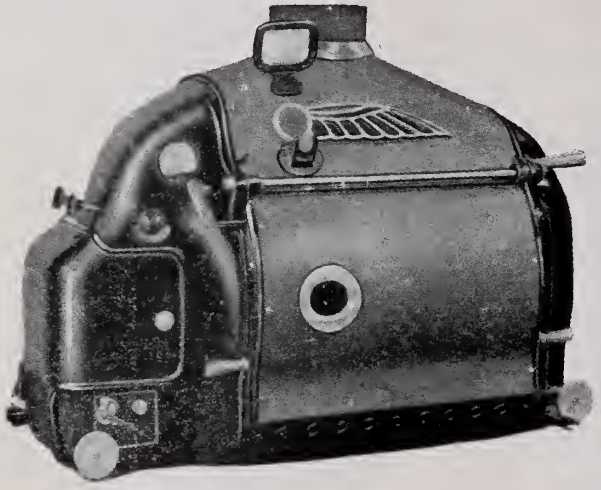
The public likes its heroines to be a little naughty. Puritans are seldom interesting.

Now let us pull to pieces the young woman who pretends to be modest but really is suffering from a tremendous inferiority complex. She's the sort of girl, who when someone says "You're looking sweet to-day",



The 'modest' violets can always take their mamas along to chaperon

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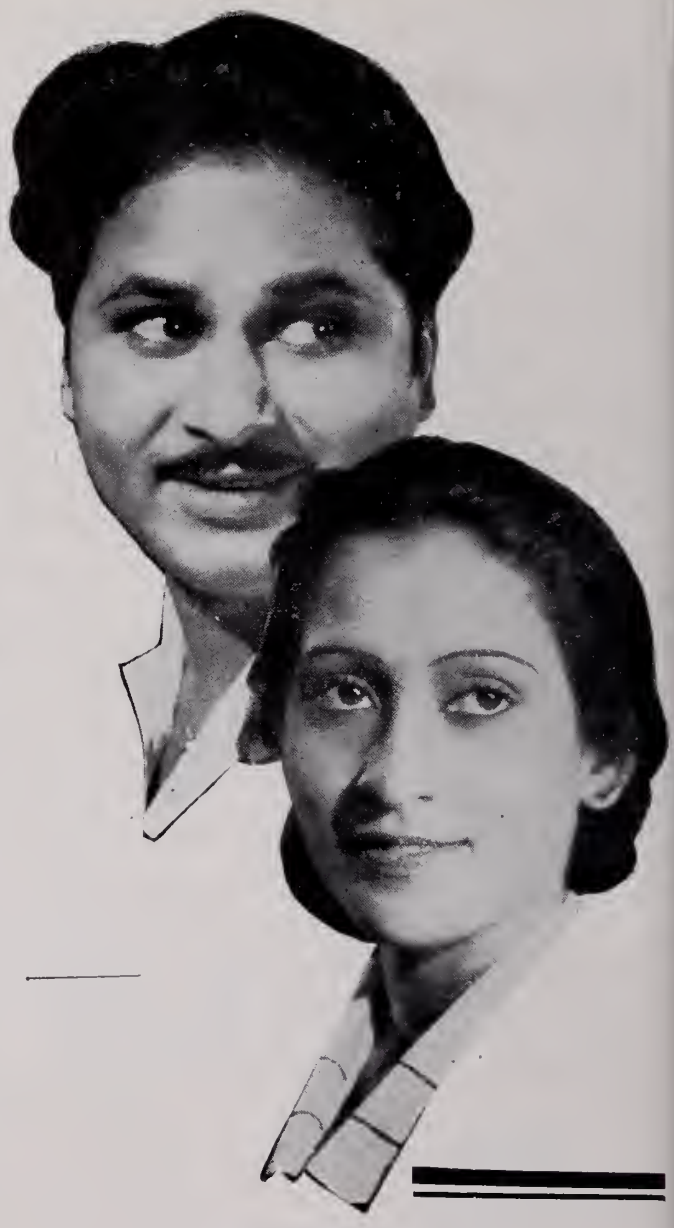
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Leela Chitnis attracts attention in "Jhoola", a picture of Bombay Talkies.

replies, "I look a frump", and really feels she looks a frump. She doesn't mean to appear modest but people assume she is because she is always making fun of herself. When she's out walking in the street and a strange man stares at her or smiles at her she doesn't think "That man is interested in me. He finds me attractive". No, she thinks instead, "He's laughing at me. I must have a smut on my nose," and she tries frantically to get a look at herself in every shop window she passes to see where the smut is.

This isn't modesty.

THE DUMB "SHE"

Then there is the woman who has a very low brain power and keeps her mouth shut most of the time and looks nervous when she's asked a question.

People say she's modest and retiring but we say she's just plain dumb.

The dictionary does not say that in order to be modest one must be a half wit. When asked for her opinion this last type will reply shyly but evasively "I'm sure you're right". This gives the impression that she is too quiet and gentle to start a controversy by giving her opinion.

Actually if she's truthful she'll answer "I'm sure my opinion isn't worth listening to because my knowledge is practically kindergarten".

What we really set out to show in this article was that we hate false modesty and we are annoyed by those smug and supposedly modest girls who are afraid to join the films, because film stars are supposed to be immodest.

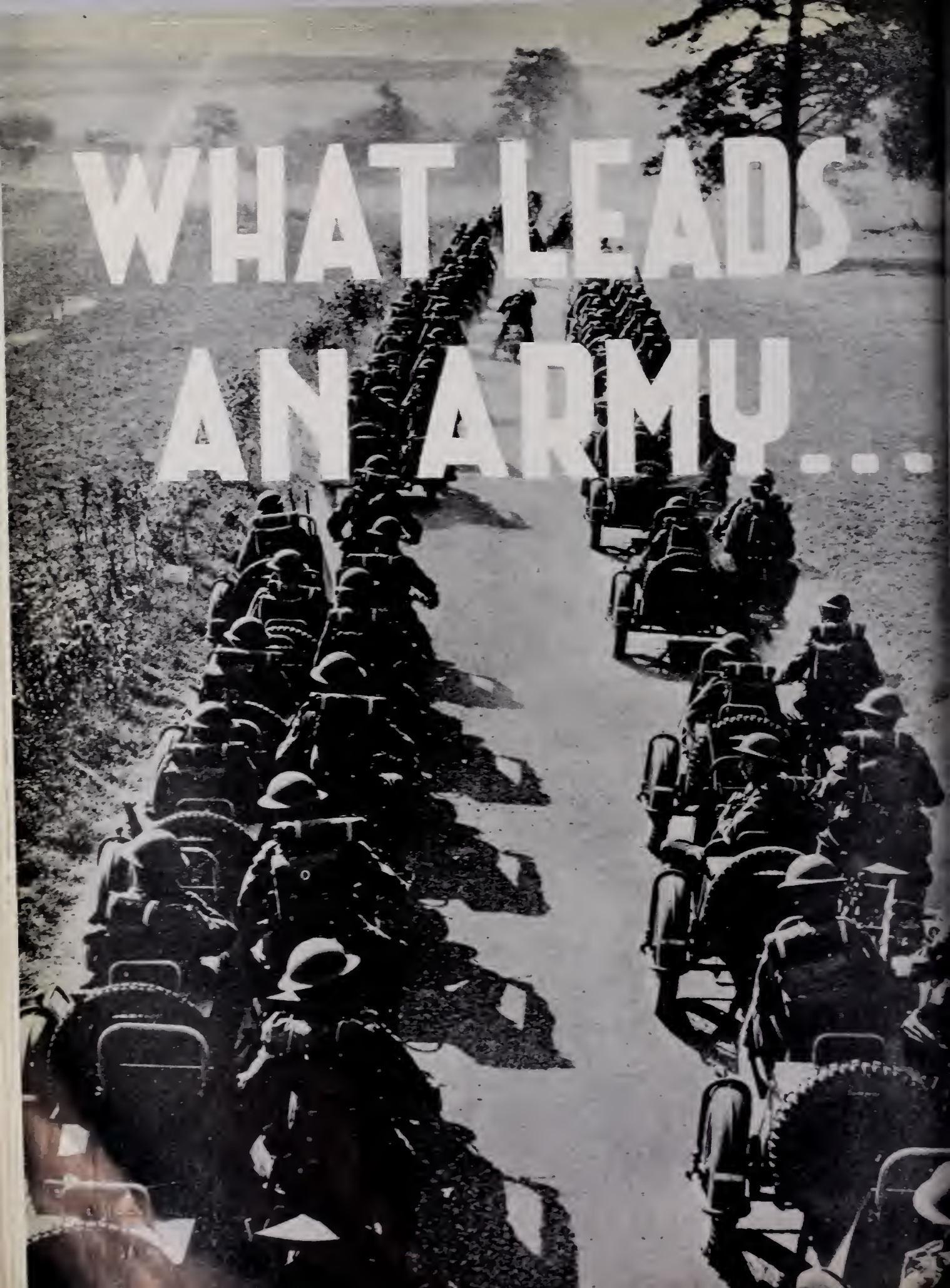
Most of them would give their front teeth and their crowning glory too if they could get into the films. Only they are too dull and lacking in push to try for it or they feel they are not beautiful enough to attain screen glamour.

Or then again their families feel that they will be corrupted by coming in contact with the ogres of the industry. But surely a well brought up girl can remain the same no matter what her environments are. In any case all these 'modest' violets can always take their mamas along to chaperon them.

Say it's nervousness, an inferiority complex, or an old-fashioned mama that keeps you from becoming a star but don't please, say it's modesty.



This seems to be a meeting of twin souls. Lion-hearted Nadia meets this guy in "The Jungle Princess" a Wadia thriller.


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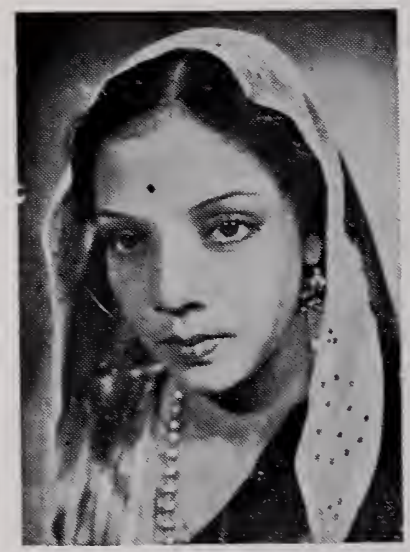
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OUR SHORT STORY

Wedding In Blood

Love Makes The Queen A Woman

By: **Dewan Sharar**

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Rana Jagmehr Singh, Rajah of Bindi, was an old man when his wife died, leaving him childless. Therefore he had adopted young Shamsher, orphaned son of one of his doughtiest generals, and made the lad his heir, so that when his own time came the State might not lie open to the mercy of the first invader—in particular Chandrasen of Atari, who might be depended upon to rush in and seize it.

Chandrasen of Atari was the best-hated man within a radius of very many miles, and with good cause. Cruel, treacherous, and utterly without conscience, his name had become an idiom in perfidy. Ostensibly there was friendship between him and Rana Jagmehr Singh; and he had been at such pains to foster that semblance of amity that in time the old Rana came to believe him.

"Were we two united there is nothing we could not do. We could take half Rajputana were we so minded. We should be invincible," said Chandrasen.

"That might have been so thirty years ago, but I am an old man now," said Rana Jagmehr Singh.

"True; and I am no longer young," said Chandrasen, who was, perhaps, half the other man's age, "But there are the years ahead to be thought of. Your adopted son will be a strong ruler; but I have only a daughter to inherit Atari after me. Now if she were married to Shamsher there would be an alliance that the strongest would hesitate to challenge."

"That," said Rana Jagmehr Singh, "is true. I will think it over."

He did, and to such purpose that before long the marriage was duly arranged, the date fixed and the preparations begun. So nearly everyone was satisfied—the people of Bindi and Atari because they foresaw comfortable years of safety ahead. The Princess, because she had heard reports of Shamsher's courage and valour, and Jagmehr Singh because he liked the idea of Atari eventually coming beneath the sway of his heirs. Chandrasen, though not at all attracted by the last prospect, was also well pleased in that dark heart of his. In fact, the only person who felt no happiness at all was Shamsher.

AN UNWILLING BRIDEGROOM

"Truly my life is not my own," he said bitterly to Ram Das, the Pradhan (dispenser of justice), who had long been his friend and counsellor. "Why should I wed a woman whom I have never seen, the daughter of such a sire, moreover, and who by all accounts takes after him? You have heard the stories that are told of Kamla Rani; it is said that she is as high-handed and as headstrong as her infamous father."

"It is also said that she is very beautiful," said the Pradhan.

"I had rather she had less beauty and more womanliness," said Shamsher.

"You know as well as I that I must submit to this marriage, because it is my liege lord's wish but I go to it most unwillingly."

The day of the wedding arrived.

Never in the history of Bindi or Atari had there been so splendid an occasion. Throughout both States the streets were garlanded and music sounded and there was rejoicing everywhere.

The road that crossed the border between the two kingdoms was gorgeously decorated and thronged with onlookers; and along it in magnificent state, through the shouting,



With one stroke of his sword, Shamsher severed the bridal knot and plunged into the fray.

cheering crowds, rode first the bridegroom's procession escorting him to his bride; and much later, when the ceremony was over, the equally magnificent procession escorting the newly-married couple to their home. Through the open gates of the city they went, a very royal cavalcade, and all who saw remarked that Chandrasen had been of no mind to let his share of the proceedings be outshone by that of Rana Jagmehr Singh. No less than fifty palanquins followed that of the bride, and the people of Bindi admired and marvelled.

The splendid train came to a halt at the Royal Palace of Bindi.

And suddenly, in that moment, the incomparable depths of Chandrasen's perfidy were revealed. For without warning, as the palanquins were set down, out of each alighted no gentle bridesmaid, but two or three soldiers of Atari, fully armed; and there and then in that unguarded moment of peace and festivity they fell upon Rana Jagmehr Singh's guards, overpowering and slaying them. They stormed the entrance to the palace; they shouted a summons to their comrades outside the gates to join in the devilishly organised onslaught.

CUTTING THE BRIDAL KNOT

Before the horrified eyes of Shamsher and the closely veiled bride upon whom he had not yet set eyes, the smiling, sunlit colourful scene was turned into a very hell of chaos and destruction.

Shamsher did not lose a second. With one stroke of his sword he severed the bridal knot that since the ceremony had joined, as the custom is, the end of his sash and a corner of his bride's robe; and, calling upon his men, plunged into the fray.

As he did so he saw with furious rage fresh numbers of Chandrasen's troops pouring in through the gates; they must have been massing nearby in readiness for the prearranged signal. His own soldiers were coming up fast; never had they given battle more eagerly against an invader; and the fight raged everywhere. Shamsher saw doughty old Jagmehr Singh fighting as valiantly as if he had been eighteen instead of eighty, go down bleeding from a score of wounds; the sight maddened him, he would have given his own life gladly, in that moment, for the chance of taking Chandrasen's.

He nearly lost it without any such satisfaction. The end, so far as Shamsher himself was concerned, came before he knew it was upon him. He fell with a dozen wounds or more; and even his adversaries could not forbear to pay tribute to his valour. "After all, we have slain him!" they said as men who speak of a very great feat of arms.

They were wrong.

Shamsher, a very great deal later, opened bewildered eyes upon strange surroundings.

He was lying in a hut in the precincts of a small temple of Vishnu. Someone was moving about the hut near him; he turned his head and looked into the eyes of a young and very lovely girl, who came quickly over to his side.

"Who are you, and what has happened?" asked Shamsher.

"I am Chandravali, daughter of Sham Singh, the temple-keeper," the girl said. "You were found on the field of battle at Bindi and brought here"

"At Bindi? Where is this place then?" asked Shamsher.

"The village of Dharam Pur, just over the Atari border," the girl said.

"I must know all. What of my kingdom?"

"Where is your kingdom?" asked the girl.

"Bindi. I am Shamsher, its Crown Prince by adoption—and now, I fear, its ruler, since I saw Jagmehr Singh fall. Have I been here long?"

"A great many days."

"I must return and take over the reins of government," said Shamsher grimly.



"Not yet, Highness. You are not fit," said Chandravali, "Wait until you are strong enough to walk."

"Not yet, Highness. You are not fit," Chandravali said. "Wait until you are strong enough to walk."

Shamsher had no choice, for he was too weak to set foot to ground.

So, slowly recovering, he stayed on in the home of the old temple-keeper and the lovely Chandravali.

It was a life different from any he had ever known. Chandravali, modest and grave and sweet, was with him as much as her duties permitted. She nursed him back to health; she talked with him for long pleasant hours in the shady garden of the little temple; she was an intelligent and delightful companion.

IN CUPID'S HANDS

From her he heard amazing tidings of the wife he had not yet seen —how, when the army of Bindi had finally overthrown that of Atari she had taken the reins of government into her own capable hands; how enraged and horrified at his appalling perfidy, she had thrown Chandrasen, although he was her father, into prison; how she now held both kingdoms; and how even in that short time the people already adored her; the soldiers would have dared anything for her, and her rule was reputed to be firm and wise.

Shamsher heard all that amusedly; but it did not trouble him as even a week or so back it would have done. His thoughts were all of Chandravali—Chandravali, companion and sweet friend, whose heart and mind were utterly in tune with his; Chandravali—the dear and desirable; in her simple white sari without a single jewel.

He had, indeed, fallen deeply in love with the temple-keeper's daughter, and she with him. This was love as Shamsher had always imagined and hoped for; his marriage to Kamla Rani was an ill dream that he only desired to forget. And as the pleasant days went by, a growing temptation whispered to him that it would be easy to leave her to reign and himself stay—unknown, unrecognised, believed dead —in peaceful Dharam Pur, married to the girl of his choice.

One day he said so to Chandravali. Somehow he had known all along how she would take it. Chandravali, her delicate loveliness close in his embrace in the green shade of the temple garden, shook her head.

"Beloved, that may not be," she said. "I love you—oh, and dearly; but I will not be the cause of your breaking faith with the dead. You must go back, and take over the throne, and reign as becomes a man; indeed it is no part of a woman's work.

"Yet she has proved herself a worthy ruler," Shamsher said.

"That may be; but was it Jagmehr Singh's wish that any woman—least of all the daughter of Chandrasen, murderer and false friend—should possess his beloved land?"

"At any rate," said Shamsher with finality, "I shall not go yet. For the present Bindi is in good hands; and I—I am in yours, beloved."

Chandravali sighed and was silent.

TOUCHSTONE OF LOVE

The peace of the following day was broken by a disturbance unusual in quiet little Dharam Pur. A small group of men, splendidly accoutred, rode up to the temple-keeper's hut. Chandravali was absent on her duties and Shamsher met them as their leader dismounted.

"Majesty," said the latter, "I am come as an envoy from Her Majesty Kamla Rani of Bindi. She sends you this letter and bids me await your return with me."

Shamsher opened and read it.

It was brief and to the point. It informed him without parley that Kamla Rani, having learned that he lived, desired his presence by her side. "As our husband, and the general commanding our armies," she



"I shall not go yet," said Shamsher."For the present Bindi is in good hands; and I——I am in yours, beloved."

wrote, "there is work here for you to do. The kingdom needs you."

"Bear word to her Majesty that I am considering my reply," said Shamsher.

When they had gone he sought the green temple garden and thought and thought. There presently Chandravali found him; she stole up to him and put a cool arm about his neck, and he gathered her into his embrace.

"Kamla has sent for me." he said.

Chandravali nodded.

"I saw the envoy," she said. "Beloved, you have no choice now."

"I have," said Shamsher. "I stay with you."

She held him close.

"Not so," she whispered. "Is it the thought of leaving me that grieves you? See, then, I will come with you, and be your secondary wife; or if the Rani objects, then I will be her servant, and wait upon her humbly and very gladly, so I may but see you sometimes and be near you. I love you as much as that."

"And I," said Shamsher. "I love you too much to permit such a thing. Do not speak of it again, Chandravali. I stay here." And Chandravali did not speak of it again. But very early next morning old Sham Singh came to Shamsher, with a grieved face, bearing a note from her.

Shamsher read:

"Beloved, I am going away. Do not try to find me. I am going that you may return to Bindi, where your duty lies; so long as I stay you will never do so. I love you, and shall always love you; but honour is greater than love. Therefore, farewell."

Shamsher sat very still in the quiet little hut, the letter in his hand. He did not move while the shadows altered, and the sunlight slanted in through the open door, and passed, and the sounds of the village came to his ears unheeded. It was late afternoon when at length, his face very pale and set, he rose and found old Sham Singh in the little temple of Vishnu and bade him farewell. Then, with a steady vision and not once looking back, he set out in the direction of Bindi.

It was soon traversed, the short distance to the capital of Bindi. As he took the guards' salute and passed through the palace grounds he thought of the last time he had seen that spot, made horrible with slaughter; he felt his heart harden within him.

The palace attendants bore the news of his arrival to the Rani. He waited and they returned with word that she would see him at once, and escorted him through room after room of the palace he knew so well, until they brought him at last to the very splendid suite which had once belonged to the wife of Jagmehr Singh, and to the Rani's own boudoir. One of her maids of honour threw wide the door. He entered and stood face to face at last with Kamla Rani, his wife.

And behold, she was Chandravali, his temple sweetheart.

She rose to greet him; she came straight forward into his suddenly eager embrace.

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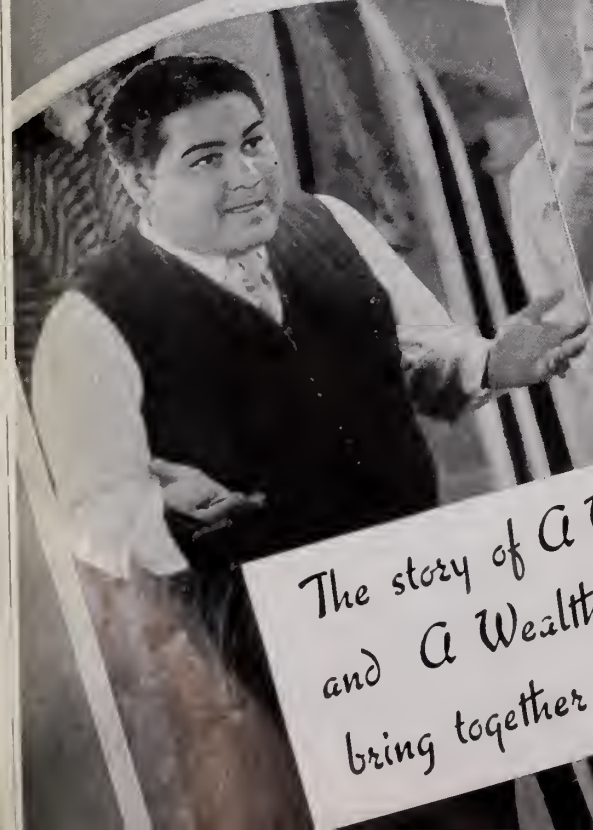
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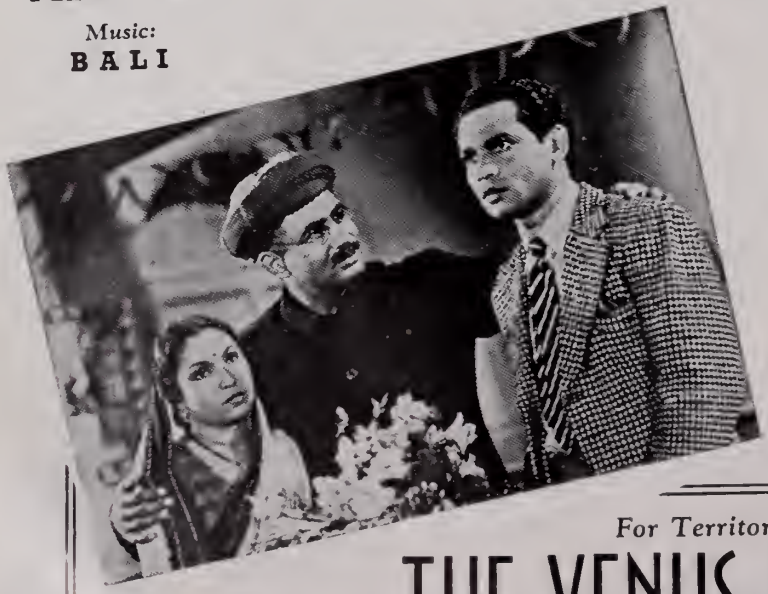
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Meet The Religious Villain

Yakub Acts The Villain And Prays Five Times

By: "HYACINTH"

There lives an arch villain of the movies who is so bad that every time he appears on the screen, delicate ladies feel giddy and even strong men get shivers down their spines. But in real life he is so gentle and kind that it brings tears to his eyes even to see a little pariah dog being ill-treated.

He doesn't look like a story book villain. He hasn't got long twirling black moustaches or a deep growling voice but he has got the ability to make himself seem a big bad man on the screen.

The villain's name? Yakub, of course. He's the reason why the heroines have such a tough time in pictures, the reason why the hero has to do brave deeds and the reason why your little son has suddenly become afraid of the dark.

Now, mind you, Yakub does not call himself a professional villain. He says he is a character actor. That's true too, because he has done several roles which have not called for him to exude villainy, but on the other hand he has played the villain more often than any other actor on the Indian screen.

At 38, he is going bald on top. Twenty bottles of hair restorer have not cured his baldness but he says "Fortunately I needn't worry about that because people do not mind how bald or ugly villains are."



....delicate ladies feel giddy.

Yakub is 5' 5" tall and stockily built. The lines in his face which look sinister on the screen look quite different in real life. They are obviously trade marks of the hard life he has led.



One of the other guides spoke English well, so I used to follow him round.

Producers just seem to refuse to let Yakub be good. He's so good being bad that they just won't let him be good.

AN ACTOR AT TEN

He didn't achieve fame the easy way. He arrived the hard way, working his way up.

His father and mother were orthodox people who did not want their son to learn English because they feared that it would only give him big ideas.



Mr. Yakub

His father was a wood contractor in Jubbulpore but Yakub had no desire to follow in his footsteps. His ambition was to be a motor-driver. He did however, love acting but thought of it only as a hobby.

He left Jubbulpore when he was nine years old and went to live in Lucknow. Here he joined the Alexandra Theatrical Company and used to take part in plays but only when school was over because he was still a mere child of ten. A number of the other actors were as diminutive as Yakub but he claims they were all very accomplished artistes.

However children tire soon and so after 2 years of stage acting the novelty had worn off and Yakub decided to come to Bombay to realise his real ambition which was as we've previously mentioned to be a motor-driver. So in 1921 Yakub came to Bombay where he learned motor-mechanics. In those days motor drivers were much in demand and very respectable people. Yakub says "I felt that if I became a motor driver I'd be a king".

YAKUB GOES TO EUROPE

Anyway for some reason or other Yakub did not manage to get his

license and feeling very dejected he was idling near Bori Bunder when he met a boy (the son of an Army captain) with whom he used to play as a child in Jubbulpore.

The boy, John, was delighted to meet his old playmate again and on hearing that Yakub had no work he took him home with him.

There John persuaded his father to give Yakub a job and so it happened that Yakub travelled all over the continent with the family when they went abroad.

He enjoyed his stay in Europe but does not want to return there. He returned to India in 1922 and chose Calcutta as the next city to seek his fortune in. Here he joined the American Express Co. where he was employed as a guide to tourists.

Now Yakub knew only a few English words so this was hardly a suitable job for him but he says: "one of the other guides spoke English well so I used to follow him around, trying to look wise and occasionally saying "yes" and "no" so that I gave the impression that I knew an awful lot." We have no doubt that eventually Yakub would have become invaluable to the A.E. Co. as a guide but he did not have time to prove his worth because he was given the sack. Come closer and we'll whisper why:

Yakub fell heavily for the Western charms of one of the lady tourists and his feelings were reciprocated but unfortunately for him his employers did not look with favour on the little romance and he was asked to go.

YAKUB JOINS THE FILMS

So Yakub went back to his native place, Jubbulpore for a period and,



Designing women can roll their eyes till they pop out....

on his return to Bombay, he landed a job with another theatrical company as a property master. It was his job to see the costumes and scenery in order, but the familiar excitement of the stage roused the actor in him and in 1924 he joined the Sharda Film Co. where he made 50 silent pictures.

Next Yakub joined the Imperial Film Company which was then the biggest film company in existence. It was here that he started playing villainous roles.

In 1930 he joined Sagar's where he continued his career of villainy.



On the road again—the old tramps—Damuanna and Jog—in "State Guests", a Navyug picture.

Yakub's first talkie was "Romantic Prince" in which he worked with the famous actress Zubeida. But don't imagine that he was the fellow who held her hand and gazed fondly into the heroine's eyes. No, Yakub was the big bad man again.

He has occasionally played the hero but personally we like him better when he is tough.

Yakub is a Mohammedan as far as his religion is concerned but he doesn't agree with people who are always emphasising the barriers between Hindus and Mahomedans. He has in his film career played the parts of almost all the Hindu gods, proving that there is no communal feeling in art.

Yakub has directed and acted in two pictures. They are "Lion of Sagar" and "Her Last Desire".

He has worked in almost all the big pictures of all the big companies, and has never failed to give a superb performance. His work in "Swami" is simply marvellous. You know he is a villain and yet there is something human in him which you can't help liking.

He is free-lancing now and earns between Rs. 2500/- and Rs. 3000/- a month. He is so much in demand that some times he works in three pictures simultaneously.

TURNS A NEW LEAF

He puts his success down to the new good life he is leading. But that is a story by itself which you should know about.

Four years ago Yakub was earning Rs. 700/- a month and believed in enjoying all the worldly pleasure. He used to smoke, drink, dissipate and do all the things you would expect a playboy to do. Then one day he met a religious teacher from Lahore, in Bombay and his whole life was changed. The Guru's name is Pir Ghulam Sarwar and Yakub was so impressed by him that he became his ardent disciple. He gave



A woman's place is in the home.

up drinking and all his old vices and took to prayer. Like all good Mahomedans he prays five times a day even when he is working on a picture.

He is never tempted to go back to his old life and is very grateful to the 70-year old Guru for giving him this new outlook on life. Yakub feels now that every man is his brother and every woman his sister. Designing females can roll their eyes till they pop out but they won't beguile Yakub because he only feels brotherly affection for them!

Before we forget we must tell you that Yakub is married and has been for about 12 years. His wife was an actress in Imperial's when he married her but he is one of those old-fashioned husbands who believe "a woman's place is in the home" so her present role is a permanently domestic one.

He has no children and spends on an average about Rs. 600/- a month out of his salary on himself, his wife and his car.

He saves most of the rest but is always helping out relations and friends who are needy and who know he is too kind-hearted to send them away.

But don't mistake us. Yakub is not imprudent. On the contrary he is inclined to be 'picey'. His red Singer which he bought for Rs. 4200/- is four years old but Yakub won't sell it until he's got his money's worth out of it.

He is insured for Rs. 13,000/- with the Bombay Mutual and with the Hindustan Co-operative.

One of Yakub's few extravagances is clothes. He likes good clothes but somehow doesn't seem to wear them with ease. When we interviewed him he was dressed in a woollen suit but although the cloth was good it looked as though it had been buttoned up wrong.

ENGLISH IN SMALL DOSES

He doesn't speak English very well and says he only uses it for medicinal purposes to make himself understood when he is talking to someone who doesn't understand the vernacular.

He says he is fond of tennis, hockey and football, but then all these film stars claim to be potential Donald Budges or Tommy Farrs.

Yakub has a large fan following and receives between 15 to 20 letters a day. Most of these letters are from boys. Doubtless the gentler sex feel that to write to even a screen villain would be rather a risky business.



With her perfect diction and melodious songs Ratan Bai returns to the screen after a long time in "Rai Saheb", a social production of Janak Pictures.

We assure them that this one is as gentle as a lamb in real life.

On occasions when Yakub has stopped his car in the Bhendi Bazaar locality crowds have collected around him and caused such a commotion that police have had to disperse them. Yakub is a retiring fellow and is a little embarrassed when he is surrounded by his fans in this way but it is his own fault. If he would get himself a sober looking car he would not attract so much attention. People first of all turn to stare at his flashy red car and then naturally notice its occupant and recognise him as Yakub. It isn't just the colour of his car which makes it conspicuous, it is the terrific noise it makes. It roars like a wounded bull every time it starts.

Yakub is not a brag. He is not one of those obnoxious creatures who go around shouting "I'm a self-made man". He admits that he can't work without a director, and he is never satisfied with his work. He is continually trying to improve his acting.

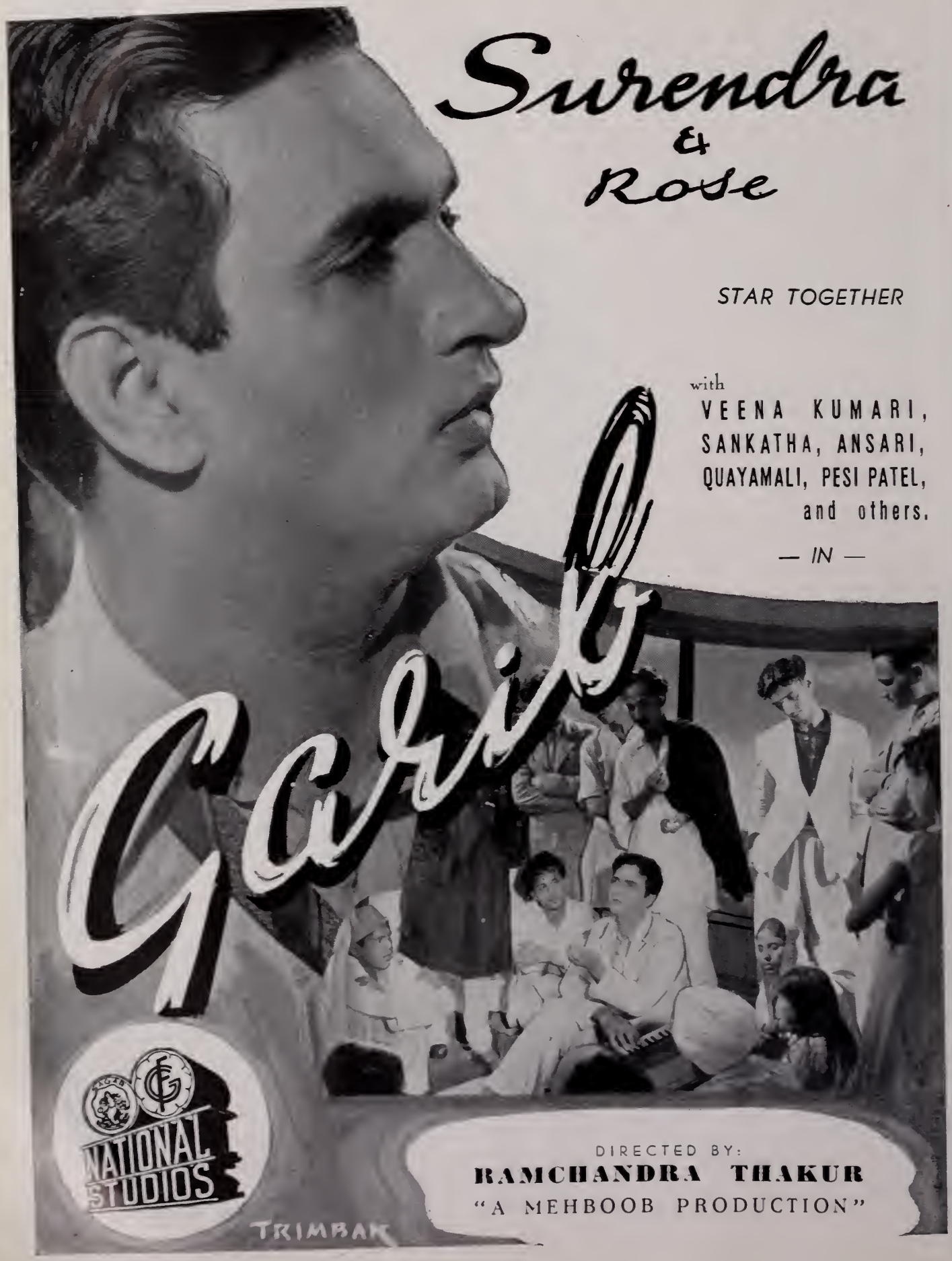
He does not even call himself a star and indeed he has never been publicised as one. He does not demand or pay for publicity like other stars and as a result he is seldom if ever interviewed and he is never billed as a star. And yet whenever his name appears on the screen before a film it is applauded. No one expects villains to be popular so no one has advertised Yakub's appeal. Just the same the masses love him. They love his wickedness. When they should be booing him, they sit fascinated instead, hoping he won't be killed too early in the film.

He is an unforeseen sensation and one that can't be explained. He isn't handsome and he most certainly hasn't got perfect proportions but he's got an unexplainable something that no other screen villain has.

When I first heard how saintly his private life was I was inclined to be sceptical and say "Who does he think he's fooling with that goody-goody act? The man must be a bit of a villain in real life or he wouldn't be able to play screen villains so convincingly".

And yet I came away from my interview with Yakub convinced that he was perfectly sincere. What convinced me completely was the fact that he didn't care a jot whether I believed him or not.

He is completely indifferent where publicity is concerned. As long as he doesn't starve he doesn't mind whether he has his name in Neon lights a foot high or whether he is billed last on the posters.


Surendra
&
Rose
STAR TOGETHER
with
VEENA KUMARI,
SANKATHA, ANSARI,
QUAYAMALI, PESI PATEL,
and others.
— IN —
Garib
NATIONAL STUDIOS
TRIMBAK
DIRECTED BY:
RAMCHANDRA THAKUR
"A MEHBOOB PRODUCTION"


GOD MADE MAN
MAN MADE THE POOR AND THE RICH
LOVE MAKES THEM ONE
AT SWASTIK TALKIES
FORMERLY PATHE
Daily: 3, 6 and 9 p. m.

OUR REVIEW

"Dhandora", Ranjit's Hilarious Comedy !

Charlie's Slapstick Performance Appeals !

This is Charlie's first picture, quite his own, which he has not only written but also directed. Like every other picture of Charlie in which Charlie has only acted. this one also becomes a strange slapstick which strains your logic and your good common sense throughout. And yet, it becomes a hilarious comedy from beginning to the end.

Once we make our peace with the absurd element in the story, we settle down to enjoy the picture.

PUBLICITY MOTIF

Two film actors, Mansukh and Pyare, are aching for publicity. They want it at any cost and being extras in their studio, they don't get a chance of any publicity. So when they find a criminal getting his photo flashed in the newspapers, they decide on a very fancy plot of a friendly "murder". Pyare decides that Mansukh should "murder" him and get arrested so that Mansukh's photograph may be flashed in the newspapers. As it is a case of synthetic murder they expect everything to go off well and Pyare would make his appearance at the last minute and absolve Mansukh of the crime.

Upto a certain extent this plan works up well and Pyare leaves for Calcutta so that he may be away from the scene of "murder". In the train he meets Banwari, a theatrical manager and Kumud his daughter. This starts the romantic interest and Kumud and Pyare begin to love each other. Still another complication is in waiting for the audience when Pyare, to his consternation discovers in Uttam, the stupid son of Sir Niranjan, a local rich man, his counterpart in facial resemblance. From here onwards this mix-up continues in company with some utterly ridiculous situations which keep the people laughing all throughout till right under the hangman's rope Mansukh is saved by Pyare's sudden appearance.

DHANDORA

Producers:	*Ranjit Movietone*
Story:	*Charlie*
Dialogues:	*D. N. Madhok*
Songs:	*Madhok & Sharma*
Cinematography:	*L. N. Varma*
Audiography:	*K. V. Shah*
Music:	*Jnan Dutt*
Cast:	*Charlie, Dixit, Shamim, Husna Banu, E. Billimoria etc.*
Released At:	*Royal Opera House*
Date of Release:	*13th Dec. 1941*

Director: CHARLIE.



This is from Charlie's own comedy and it seems to be all his own way in the new Ranjit picture.



Indurani in "Zevar", a Mohan picture.

Beyond entertainment the story has no excuse to be on the screen. And it does give a very frivolous and light type of entertainment which one likes to see and forget no sooner it is seen.

CHARLIE AND SHAMIM

Charlie's direction reveals possibilities of future progress. His own work, of course, is in keeping with his excellent slapstick traditions in the past. In Shamim, as Kumud, he had a good looking companion who must take a little more time to become a seasoned artiste. Her beautiful face however, is a big asset to the producers who can use it with great advantage in social and costume pictures. The girl needs some more experience before she can really turn out good work.

Dixit as Mansukh gives a sterling performance while E. Billimoria as Sir Niranjan makes an excellent cast.

The photography is not quite happy, nor is the sound. Both these technical sections call for more care. Well, it is Charlie's own picture and as such a huge treat for Charlie's fans.



Released Thru' **PEERLESS PICTURES**, 116, Charni Road, BOMBAY—4



SNEHAPRABHA—

Ever graceful, this charmer who came to the screen only a little while ago, is to-day one of the most popular stars. She will be soon seen in "Pyas", a Supreme release, directed by Mr. Ram Daryani.

OUR REVIEW

"Jhoola" A Terrific Box-Office Hit!

Ashok Kumar's Sparkling Performance

Beautiful Lyrics Sustain Interest!

This is the conventional story which the Bombay Talkies has been giving since the beginning. The screenplay, however, is interestingly prepared balancing the dramatic values cleverly throughout the picture.

Incidentally, this is the fourth successive triumph for producer Mukerjee, who seems to have acquired the rare knack of giving box-office hits.

There is, as usual, a Zamindar and a good boy and a bad boy with a girl around whom the entire incidents keep moving. It is the usual triangle with not a single angle straining anyone's imagination at any stage in the picture and to that extent the picture becomes a very patent entertainment popular with the masses.

It is high time that the Bombay Talkies who are to-day at the top of the ladder in popularity in all the provinces, should use their mighty draw to give to the country some progressive pictures which would help our people to solve their numerous problems from day to day.



Poet Pradeep whose lilting lyrics often become the nation's popular songs.

It is admitted that the film is the most powerful medium of propaganda in the country to-day. After realising this truth, the responsibility of the Bombay Talkies, because of their immense popularity, becomes all the greater to harness this power of propaganda for the greater good of the country rather than use it merely for individual profits.

JHOOLA

Producers:	*Bombay Talkies Ltd.*
Screenplay:	*Gyan Mukerji and Santoshi*
Dialogues:	*Santoshi and Latif*
Lyrics:	*Pradeep*
Photography:	*R. D. Pareenja*
Audiography:	*S. B. Vacha*
Music:	*Sarasvati Devi*
Cast:	*Ashok Kumar, Leela Chitnis, V. H. Desai, Mumtaz Ali, Karuna Devi, Shahzadi, etc.*
Released At:	*Roxy Cinema, Bombay.*

Date of Release: *27th Dec.* 1941

Director: GYAN MUKERJI

THE CONVENTIONAL STORY

This is a story of Geeta, a Postmaster's daughter, Ramesh and Mahesh, two well-to-do boys with money. Mahesh inherits his father's money and picks up a quarrel with Ramesh because Ramesh also gets a part of it. Ramesh, however, renounces his claim and goes away to the village. He comes to the village where Geeta lives and there they meet through the good graces of Rehman, a postman. Geeta and Ramesh become friends and continue their love gambols through many a situation. Several of these situations are unconvincing, nevertheless, they entertain.

The romantic interest in the story practically ends at the interval with



Mr. Gyan Mukherjee, the director of "Jhoola".

the hero and the heroine confessing to each other their love.

It does become unconvincing after the interval to see Mahesh suddenly developing a very active interest in Geeta, but the film story has to be chewed long like the gum to give the people some entertainment for two and a half hours.

The opposition of Mahesh takes the shape of the usual screen thrills such as kidnappings, escapades, attempted rape etc. This element of entertainment has recently come into the Bombay Talkies' pictures and it certainly does not add to their dignity and charm.

However, Mahesh makes it hot for Geeta for sometime and Ramesh comes to know of the exploit of Mahesh and like a traditional hero runs to the rescue of the damsel in distress till it all solves itself by becoming a happy reunion of lovers and brothers.

OUTSTANDING MUSIC

The most outstanding feature of the picture is its music. A couple of snappy tunes become very popular and therefore guarantee repeat-audiences.

Poet Pradeep's lyrical compositions are a treat by themselves and

(Con. on page 73)



BOMBAY TALKIES (Bombay)

As was expected by every one, Bombay Talkies' current production "Jhoola" has been found to be even a greater success than their "Naya Sansar" and "Anjan". The first three weeks' box-office collections exceeded those of the former two pictures in a considerable measure.

Producer Shashadhar Mukerji is now established, beyond all doubt as a successful director. He is not giving, again, the same kind of films. "Bandhan" was as different from "Naya Sansar" as both of them are from "Jhoola". In other words Producer Mukerji is a director, who is particularly equipped for his job by reason of his talents, imagination and versatility.

The next picture of the Bombay Talkies will be shortly on the sets. probably by the time this issue is in the hands of our readers. Who are going to be starred in it has been partially decided. Ulhas who was the hero of "Mera Ladka" will be the male star. Another thing is positively decided viz: Devika Rani will not play any role. She will be only Producer. The female star is still under examination and the special 'prophylactic' treatment that a would-be star has to put up with in any studio. It is the general expectation that this grooming will turn out a star that will be a surprise for all.

PANCHOLI ART PRODUCTIONS (Lahore)

The phenomenal success of "Khazanchi" in Bombay—it is now being shown for weeks together in two theatres—is bound to give its producers great encouragement as regards their next picture in Hindustani, viz: "Khandaan".

The presence of Manorama and Nur Jehan in the cast is an assurance that the film will be outstanding. The producers are quite confident about it. Indeed so confident that already preparations have been made about their third Hindustani picture. The name is not yet decided upon. But the cast has been practically selected. Shanta Apte is to appear in this picture and Manorama, Ismail and Ghulam Mohamed will also be there.

Famous Pictures who are the Bombay distributors of Pancholi Art Productions are wondering where to house "Khandaan" and if that also settles down like "Khazanchi", why they should not have their own theatre for the third big hit!

RANJIT MOVIETONE (Bombay)

There is no studio in India to beat Ranjit in the way of rapid production. It is a factory of pictures, which sends out finished goods and commands their speedy clearance.

"Dhandora", directed by Charlie has been almost stormed these many weeks by amused and wishing-to-be-amused spectators and while there is every indication that it will continue at the Opera House for many more weeks, three other pictures are already in the making. One is already released at Karachi. It is that emphatically musical "Beti", as the presence of Khurshid and Vasantee in it will easily show. It is being shown in many other Northern India stations also.

Chaturbhuj Doshi has completed his new social "Guest" or "Mehman" and has started work on another called "Dhiraj". Sitara, Nur Jehan,



Mr. E. W. Perry, The Prime Minister of Kolhapur, went movies when he visited the Huns Pictures studios. From left to right: Mr. S. K. Kelavkar, Minister of Justice, Mr. E. W. Perry and Mr. Baburao Pendharkar.

Ishwarlal and Kesari have been assigned important roles in it.

Kedar Sharma has almost finished his 'Arman' and Manibhai Vyas has completed his. It is only awaiting its christening. In both of these Motilal has been given the lead.

SHALIMAR PICTURES (Bombay)

From all accounts of the progress of 'Ek Raat' in the Shalimar Pictures' studio, very big expectations have been aroused in the minds of cinegoers all over the country.

First of all, the selection of Neena and Prithviraj for the female and male leads has given rise to big hopes. Next, the reports about banana-eating girls and un-sympathetic parrots have been quite intriguing.

It is also evident that the producers are sparing nothing by way of effort or money to make 'Ek Raat' really A.1. The test of the pudding, however, always lies in its eating. It must be said, by way of assurance, nevertheless, that the smells in advance have been so spicy and sweet as to be quite tempting.

NATIONAL STUDIOS (Bombay)

"Garib" will have replaced "Nai Roshni" at Pathe by the time this issue is in the hands of the readers. This latest film of the National Studios stars Surendra, who returns to the screen after two years absence. His songs in "Gramophone Singer" of the Sagar Studios were a rage for some time and he has naturally been assigned a role in which he is reported to have sung eight or nine good, melodies. Opposite him is the domestic, docile Rose. The story is said to be about the conditions of the unemployed youth of India.

Under the supervision of Mehboob, this Ramchandra Thakur production is said to have become, a presentable film. Surendra, who does not use tobacco in any form is made to smoke and light and elegantly hold a cigarette between lips and fingertips. Let us see how he has really done it.

JANAK PICTURES (Bombay)

Wadia Movietone's efficient executive, Mr. Chhotubhai Desai has now turned a producer. His film "Rai Saheb" is on the sets in one of the Wadia Studios.

With the experience of producing and exhibiting pictures in the Wadias, Mr. Chhotubhai who is showing new enterprise may be depended upon to make the best of his new opportunity. We welcome him to the ranks of producers and wish him success.

PRAKASH PICTURES (Bombay)

"Bharat Milap" produced by Prakash Pictures and directed by Vijay Bhatt, to whose credit are such box-office successes as "Poornima" and "Narsi Bhagat", will be at the Majestic Cinema, on the eve of the readers getting their 'filmindia'.

This picture has one very great advantage. It is based on a familiar story viz: that of the devotion of Bharat, to his elder step-brother, Shree Ramchandra. There is not only no Hindu, who does not know this, but there is also no Mussalman





Between Jairaj and Snehaprabha, romance is complete in "Khilouna", an Amar production.

in this land who does not know what the Ramayan is.

To this story has been given an appropriate back-ground in the scenario of "Bharat Milap". Stars who have remarkable cinematic fame to their credit are there in various roles. While Durga Khote is to act as Kaikeyi, Shobhana Samarth will play Seeta. Ramachandra will be played by Chandrakant in the Marathi version and Prem Adib in the Hindustani version. Shahu Modak is in the role of Bharat in both the versions.

The film promises to be quite a success on release.

NATIONAL ARTISTS (Bombay)

"Meri Dunya" of National Artists is based on a story from the folklore of Sind and is directed by Mazhar Khan. Mazhar Khan also plays the part of a Sufi philosopher in the story.

Kaushalya acts the heroine and Hari Shivdasani the hero of this film of Hindu-Muslim Unity. This film promises to be of great educative importance.

TAJ MAHAL PICTURES (Bombay)

Naseem has for long been missing on the Indian screen. She made her last appearance in "Pukar". She will now appear in "Ujala" with Prithviraj opposite her. Director Multani and Cameraman Dronacharya are reported to have done a good bit of work.

Songs and music are said to be a particular attraction of the picture. It is awaiting release at the Lamington Talkies.

BRILLIANT PICTURES (Bombay)

"Municipality", a hearty entertainment fare of the Brilliants has already been shown in stations like Poona and Sholapur. It has not yet secured a theatre in Bombay. But when it comes to the Bombay screen it may be expected to have a very good run. The stage play in Marathi on which it is based, was once a great rage. Usha Mantri, Saro Borkar and Vimal Sardesai have done very good work in the picture.

Brilliants are now busy producing "Pujari" in Hindustani. Mr. Kumarsen Samarth is directing it.

FAZLI BROTHERS (Calcutta)

"Masoom" is already having good reception in Northern India stations. Fazli Brothers have made much progress with their next "Chowranghee". This is a famous Square in Calcutta and that gives the background of the story.

The picture is being produced both in Bengalee and Hindustani and separate casts have been selected for either. Anis, Mehtab, and Amjad are in the Hindustani and Chhaya Pramila and Jyotiprakash in its Bengali counterpart.

NAVAYUG CHITRAPAT (Poona)

After the many farewell function that Winayak and Navayug staff had naturally to go through, the Navayug Chitrapat is slowly settling down in Poona.

It is the Navayug plan to keep two sets always working; one under Winayak and another under Junnarkar. They are in the midst of "Stat



In "Soonbai", a picture of Famous Arun, in which Sumati Gupte and Master Vithal give us thrilling social drama.



They had a "Jhoola-Picnic" at the Marve Beach and here we see the three popular charmers: Leela Chitnis, Devika Rani and Neena. They seem to be pleased but that is because they are laughing at some one.

Guests" and expect to finish it by the end of February.

Director Junnarkar will start shooting his new film in the beginning of this month.

AMAR PICTURES (Bombay)

"Khilauna" produced by Amar Pictures stars Snehprabha, Prabha, Jairaj and Kanhyalal. It is an adaptation of Vaju Khotak's Gujarati story, the scenario having been written by Chawdhary. Sarvottam Badami has directed it.

Amar Pictures are now engaged in producing at Shree Sound Studios their second production "Ankh Michowli". Nalini Jaywant and Sulochana will be featured in this new film.

EASTERN PICTURES (Bombay)

The producers of "Badal" are busy progressing with it and if their schedule works alright, the picture will be ready by the end of March. Zahur Raja is directing it.

Radha Rani, Urmila, Shanta, Shakti and A. R. Pahelwan are all there to follow, the lead being played by Zahur Raja and the calculation of those concerned is that this combination will work very well.

SARASWATI CINETONE (Poona)

For the Saraswati Cinetone's latest production "Awaz", they have secured a new star of singular ability. She is Suvarnamala.

Fresh from college and trained at the Lucknow Academy of Music, with rare beauty of face and form, Suvarnamala is bound to attract the attention of cinema-goers.

Solicitor Dadla has written the scenario and Mr. Rafique Kizvi is directing. Dada Torney is supervising all work in connection with "Awaz".

SWASTIK INDIA LTD. (Bombay)

Swastik India made their appearance in the film world with the release of "Tulsi" a Circo production The next picture that this powerfully backed organization will release is "Awaz" of Saraswati Cinetone, which is expected to be a big hit, because of the new-find Suvarnamala being in it.

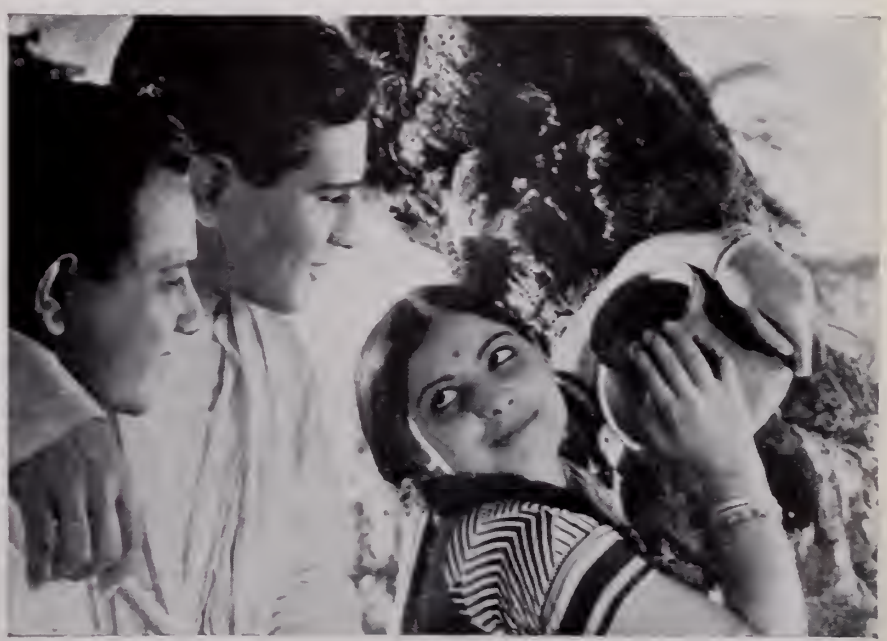
BHARAT PICTURES (Bombay)

Mr. Suganchand from the Central Provinces will soon be an important figure in the film world. He has started distribution of films and will shortly undertake production too.

"Darpan" and "Swaminath" whose distribution he has undertaken will be released by him when suitable theatres in Bombay become available.

MOHAN PICTURES (Bombay)

Mohan Pictures' "Taj Mahal" which will naturally concentrate on the glory of the palace-builder emperor Shah Jehan, will soon be screened at one of the popular Bombay theatres.



Shalini and Trilok Kapur have an exciting moment in "Tulsi", a Swastik-India release.

The next picture of the Mohan Pictures will be on the life of Surdas, the great poet-saint of India. Mr. Nanubhai Vakil, who was in charge of the megaphone for "Taj Mahal" will also direct this.

The cast is yet under selection but great care will be taken in its choosing and picking. 'Surdas', moreover must be a devotional and musical picture. Let them take more time but do it well.

PARAMOUNT STUDIOS (Bombay)

With the passing away of Mr. Kikubhai Desai, the Paramount chief, production in their Andheri Studio has come to a standstill.... Their "Circus Queen" is doing well all over the country and another one "Cheikh Chilly" which is ready is to be shortly released in the city.

CIRCO PRODUCTIONS (Bombay)

Director Debaki Bose has after all completed the production of "Apna Ghar", a social story featuring Shanta Apte, and Chandramohan. The time taken for this production is almost epic, not to speak of the expense required for production, and with its formidable cast "Apna Ghar" is expected to be a huge box-office success.

Director A. R. Kardar has almost completed his social picture "Nai Duniya" featuring Shobhana Samarth, Mazhar Khan and Azurie. This scintillating social plot is likely to be an eminent successor to "Swami" which earns a huge popularity all over the country. Still another mythological story under production at the studio is "Bhakt Vidhur" featuring Vishnupant Pagnis and directed by Messrs. Altekar and Baburao Painter. Work on this picture is progressing painfully, but it is reported that things will be revived a bit in the near future and very soon "Bhakt Vidhur" will take a definite shape.

DOWLAT CORPORATION (Bombay)

This is a new distributing concern opened in Bombay with very influential people at its back. To begin with, they have secured three pictures of Homi Wadia Productions and they have also started shooting of "Muqabila", a social story featuring Nadia and Yakub.

The programme of this new company is very enterprising and ambitious and with finance at its back, it hopes to set new standards of film distribution in the country.

VENUS PICTURES (Bombay)

Their maiden production "Kirti" is now lying completed, awaiting release. Under the direction of Gunjal, this picture has become an attractive social plot and the producers expect that it will have a good run all over the country.

FAMOUS CINE STUDIOS (Bombay)

Film magnate Shiraz Ali Hakim has taken up the Paramount Studio belonging to the late Mr. Kikubhai Desai. This adds one more activity to the already numerous ones of Mr.

GATEWAY OF PARADISE


Paradise
Paradise
Paradise

Shiraz and we hope the concern will prosper under the jealous care and management of Mr. S. V. Kirparam of "Movies".

Quite a number of pictures are planned for production in this studio and one of them will be directed by Debaki Bose for Laxmi Pictures floated by Mr. Chimanlal Trivedi.

By the way, Mr. Chimanlal Trivedi is once again on the war path and is entering into new contracts right and left and threatens to once again eclipse the production activities of other producers in the country. With Lila Desai and some other Bengal technicians already in Bombay and with Kanan Bala threatening to land in Bombay any of these days, the affairs of Chimanlal Trivedi threaten to be exciting. It is reported that one of the Directors who will co-operate with Messrs. Shiraz Ali Hakim and Chimanlal Trivedi is Mr. J. K. Nanda who directed the beautiful Punjabi picture 'Kurmai'.

(Con. from page 67)

his beautiful words as they emerge musically from the mouth of Ashok Kumar become instantly popular with one and all in the audience. Music, therefore, becomes the backbone of entertainment in this picture.

Add to this the sparkling performance of Ashok Kumar, who has changed so remarkably in recent pictures and keeps changing so fast that it would be really difficult to recognise him as the next few pictures pass by.

In addition to Ashok Kumar, good performances are given by Shah Nawaz, V. H. Desai and Karuna Devi.

The dances of Mumtaz and Shahzadi also become very popular with Mumtaz putting over a snappy song very efficiently.

A RECORD BREAKER

In fact, "Jhoola" is reported to have broken all previous box-office records at the Roxy Cinema and the way people storm the box-office it is safe to say that the picture has settled down for a long run.

Gyan Mukerji as director can be said to have given good work seeing that he had to handle a conventional story in the traditional Bombay Talkies way.

Nothing succeeds like success and "Jhoola" is a terrific success. As it entertains, well and truly, it is decidedly worth seeing.



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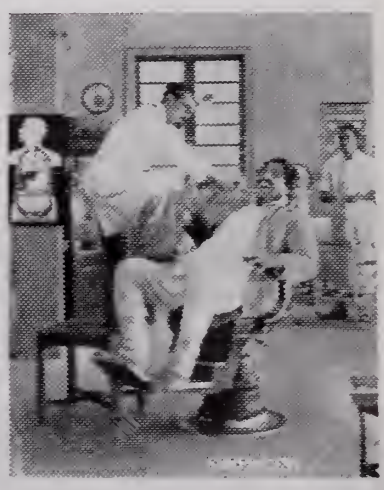
SHEIKH CHILLI

with NAVIN CHANDRA, MOTI, ALI, DHULIA, KAMLA, BOSE, VASANTRAO & AZURIE

Directed and Produced By
The Late KIKUBHAI B. DESAI

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OUR REVIEW

"Chandan", Fairly Good "B" Class Picture

Kanta Gives A Good Performance

This is a social story written on a too familiar pattern and it could have done better had the writer. the director and the technicians given to it a little more care.

Here in this story we are shown how a well educated young girl falls in love with a scoundrel and ruins her life while society sits and watches unconcernedly.

Leela, the daughter of a judge, falls in love with Beehari, her college chum, who promises to marry her and in the meanwhile, has some good time with her. The result of this good time is the delicate condition of Leela. Leela runs to Beehari and demands fulfilment of the promise of marriage but the heartless fellow refuses to oblige.

CHASED BY SOCIETY

Very soon, Leela is on the streets driven out of the house by her parents and chased about by society. She runs and runs, away from herself and her sin till she jumps from a train to commit suicide. Luckily she falls into a river and is rescued by Gohil, a Bhil.

In the Bhil village she is nursed and looked after and there her first child, Uma, is born. Years pass. Uma is now a grown-up girl in love with Chandan, the son of the Bhil Sardar. Uma and Chandan wish to marry, but Chandan's father refuses permission and kicks up a row. Uma and her mother are compelled to leave the village and trek towards the city. They meet Ramesh. an engineer, on the way and come to the city under his patronage. By this time Ramesh has also fallen in love with Uma and Uma seems to reciprocate his love but remembers the promise she had given to Chandan.

CHANDAN

Producers:	*Ashok Pictures*
Story:	*H. E. Khatib*
Scenario:	*Natvarshyam*
Dialogues & Songs:	*Pandit Indra*
Music:	*S. N. Tripathi*
Cinematography:	*A. H. Salunke*
Audiography:	*D. K. Kane*
Cast:	*Nazir, Kanta, Ashiq Husein, Maya Devi, W. M. Khan, Jamshedji etc.*
Released At:	*Lamington Talkies*
Date of Release:	*10th Jan.* 1942

Director:
DHIRUBHAI B. DESAI



Ratnamala in "Gora Kumbhar", a Chhaya film.

At this stage Beehari who is a rich man also meets Uma. Uma and Ramesh decide to get married. but one of the trustees of Ramesh's property refuses consent and again, in desperation, Uma and her mother leave the protection of Ramesh and run away. Quite by accident Uma falls in the hands of Beehari and who while trying to rape her, manages to shoot his own manager and plants the offence on Uma.

Now we are taken to a very apologetic court scene where on the evidence of Bechari, Uma is sentenced to death. After the sentence is passed, Leela, Uma's mother, makes a sudden appearance and upsets the legal routine by an impassioned appeal to the conscience of Beehari.

Beehari, who has been so far shown as an unprincipled scoundrel, is now attacked by a conscience, rather suddenly, and he confesses his crime and calls Uma his daughter and Leela his wife. The entire court



Nazir and Shamim create some new picture drama in "Pyas"



Mr. Vasantrao Marathe, a clever campaigner on the film publicity front.

scene is all very unconvincing. but it is there for dramatic purposes and it helps to end the story on a note of popular satisfaction. The plot now chews itself a little longer and Chandan appears on the screen in search of Uma. By another brain gymnastic, the writer manages to remove Chandan with the help of a suicide and Uma the originally rich man's girl is married to Ramesh, another rich man's son, giving us the impression that Chandan, the poor Bhil, was unsuitable for such a match. Well, it all ends well.

BAD TECHNICAL WORK

The direction lacks imagination all throughout, though the story had enough dramatic material of its own to exploit. Scenario is poorly written with the result that the dramatic element in the story is not at all well-framed or developed. The photography is poor, in places too poor, while the sound recording is an utter disappointment. A couple of songs are well tuned and well written, but owing to bad recording they fail to make any impression. Laboratory work is also far from satisfactory.

Kanta as "Uma" would be quite an attractive proposition if she would oblige by dropping a few pounds in weight. And yet, she gives quite good work. Mayadevi is brilliant in bits. Nazir hadn't much to do and he does that. W. M. Khan is stiff half the time and unconvincing rest of the time. Jamshedji, as the old Bhil Sardar, is stagy.



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Bad Manners Spoil Our Entertainment

A Plea For Sensible Behaviour In Theatres

By : Mirza Hamid

"Manners maketh man" is a truism the importance of which can hardly be exaggerated in present day life. Man is a social animal and as such he has certain obligations towards the other members of the society. His actions have a social significance because they not only affect himself but other members of the human race too.

In the case of Robinson Crusoe, living in a forlorn island and leading a detached life, it is meaningless to talk of good manners or etiquette because his doings cannot possibly influence another human being's life. But we who live in an organised society have to observe some code of behaviour so as to "live and let live". Cinema halls are places of public entertainment and as such every visitor is expected to behave in a decent way so as to allow maximum enjoyment for each of us and therefore for all of us.

It is not my intention to give here a list of "dos" and "don'ts" but I will be satisfied in merely recording my observations and experiences gained in the different theatres of different cities so as to bring out clearly how non-observance of ordinary good manners or lack of etiquette can not only mar the joy of others but sometimes lead to very undesirable consequences.

ALMOST SCARED TO DEATH

I vividly recall an incident that happened years back in Rangoon, the city of golden pagodas. In one of the first class English theatres situated on the ultra-modern Sule Pagoda Road, "Tarzan And His Mate" attracted huge crowds. Like most of the Indian cities, the cosmopolitan public of Rangoon believes in the very effective principle of 'Might is Right' in obtaining cinema tickets. A big crowd thronged at the booking office struggling desperately to get admission tickets. Suddenly a big push made the entire crowd swing first forward and then backward.

A Chinese boy of 14 or 15 was right in the middle of the crowd. He might have been squeezed to death, but in desperation, he jumped up. The force of his jump combined with the pressure of the push helped this boy to go up vertically till he found himself walking on the heads of other people. The fate of the poor boy was 'from the frying pan into the fire'. Heavy blows fell on his tender body as he stepped on human heads. This continued for a few seconds till a powerful blow sent him away flying and he lay seated on the ground. The moment he found himself seated on the ground, he gazed at the crowd in frightened agony, got up instantaneously and ran away as fast as he could. I doubt if this poor boy will ever think of a cinema show again in his life. A more horrible example of human brutality and utter lack of etiquette could not be cited.

POT-BELLY PATRONS

In this respect, Bombay can rightly feel proud of its queue system and its citizens deserve all admiration for adopting this humane method in buying tickets. But here too some people behave in a way which can hardly be called commendable. It is not very long ago that I stood in a line waiting my turn to buy a ticket so as to be admitted in a first class Indian theatre. Behind me, there happened to be a middle aged man with an unusually big belly. The huge dimensions of his belly were perhaps in direct proportion to the amount of wealth he possessed. I was neither interested in the man nor his protruding belly. But when it proved to be a perpetual weight on my spinal chord, I was forced to take interest in it. Every now and then I turned round and looked at the man but he seemed indifferent.



Producer-director S. F. Hasnain had a great reception at Lahore when he went there to release his latest film "Masoom" produced by Fazli Brothers.



This seems to be an interesting situation from "Ek Raat", a Shalimar Picture.

To my surprise and disgust, a smile from a young beautiful lady, standing aside a few yards away, inspired the man to move on with greater velocity and this, in turn, accelerated my speed with a jerk to the utter annoyance of the person in front of me and the rest of the people ahead. Every time this happened, I was rebuffed by the man in front and at one moment I was in for trouble when he turned back and realised that I was helplessly driven at the point of someone's belly.

Now, though this person could not reduce the boundaries of his expanded belly for my sake, he could certainly have controlled its movements in such a way that it could have remained detached from my body. But the person in question was too indifferent or ignorant to think of other people's convenience.

These two instances show how our selfish and unbecoming behaviour may be a source of trouble for others while we are still outside the entertainment hall. Now let us go into the hall and see what havoc our bad manners play to those who by misfortune fall a victim to them.

THE PIPING PROGENY

It has been often noticed that some parents bring their children along with them when they visit a theatre. These people love their children so much that they cannot allow them to be out of their sight even for a couple of hours. While the cinema industry can feel proud of these young and tender patrons who are sure to become fully cinema-minded when they grow up, it is to be admitted that, more often than not, their presence proves a nuisance to others. How often it has been noticed that when you are lost in the midst of an absorbing scene or some siren of the silver screen is at the height of her melody soothing your aching heart, suddenly a child from some corner of the hall goes out of tune and begins to cry at the top of his voice for reasons best known to him.

You are disturbed, annoyed and even agitated. Your patience is taxed to the extreme and you are at your wit's end to know what to do. You find it difficult to decide as to which tune to listen to. And by the time the child is brought under control, the particular scene is gone or the song is over and you, the poor helpless victim of another's bad manners, are left alone to curse your fate.

By all means, love your children and even adore them. But for heaven's sake do not bring them to the theatre. Their presence may be an immense source of joy to you but others have no reason to take the same kind of interest in them. They have paid good money to see the



Prakash and Neena have a tense moment in "Ek Raat", a Shalimar picture.



Shobhana Samarth has a swell room to herself as "Seeta" in "Bharat Milap", a Prakash picture.

show and not the childish pranks of your proud progeny.

Some people have the peculiar habit of talking private or business affairs while the show is going on. It is difficult to understand how they manage two things at a time. May be, they have a special knack to kill two birds with one stone. However, it cannot be denied that their chatterings and mutterings are nothing less than a source of great annoyance to their neighbours. The following example will suffice to expose the absurdity of their unmannerly behaviour.

THE BLOODY BETEL

During my short stay in Calcutta, I paid a visit to an Indian cinema hall. As soon as the show started, a small group of Marwaris began to talk about their jute business. They kept on talking in the back seats and there seemed no end to their conversation. The man sitting next to me got angry and scolded them severely for interfering with his enjoyment of the picture. This had a salutary effect. They became quiet and as they could not talk, they began to see the picture. During the course of the picture, a comic situation tickled their feelings of appreciation and one of them could not control his laughter. As he burst into a laughter, the betel leaf in his mouth shot out with a terrific force and lay stuck on the neck of the person who had scolded him a few minutes before. In a moment, it was the interval and the lights were on.

The red juice of the betel was seen dripping down the neck of the poor victim.

The poor man, catching hold of the Marwari, said, "See! what you have done." The Marwari blushingly apologised and while he expressed his regret, he put a fresh betel leaf into his mouth. Could bad manners go any further?

COOING OF LOVE DOVES

I must make a passing reference, though with restrained feelings, to those young couples who consider cinema halls as the safest wooing spots. I came across such people several times but the memory of one observation is still fresh in my mind and I am tempted to record it here.

The scene of this romantic episode was laid in one of the Bombay theatres. I was seated in one corner of the last but one row. Next to me was an elderly person and behind us a young couple, in the full bloom of youth, thoroughly happy in each other's company. As soon as the lights went off, they began to let out their love secrets in whispers. Though the subject of their talk was quite interesting, I felt their interference in my enjoyment of the picture. But an elderly person by my side was perfectly calm and tolerant. He did not seem to be disturbed in the least.

Just in the middle of the show when the screen drama was at its climax, we heard quite an audible



Khurshid and Vasantee star together in "Beti", a Ranjit picture, in which Arun also gets his first big chance.

sound caused by the sudden parting of lips and the lady, in a moment of ecstasy saying, "Oh darling! It is wonderful."

"It is foolish, not wonderful", shouted the elderly man by my side.

I don't know what upset this peaceful old man. Either he could not bear this audacious act of youth or this daringly romantic incident brought to his memory the recollections of his own adventurous youth and made him jealous.

These remarks, made in the presence of his lady love, were enough to provoke the young man. A petty squabble ensued and it might have taken a serious turn had not some people intervened in time. However, my show was spoiled, the elderly person's peace was spoiled and the young couple's romance was spoiled. And all this through lack of good manners.



Shahu Modak makes a perfect cast as Bharat in "Bharat Milap," a costume picture of Prakash.

THE SMOKING CHIMNEYS

The greatest nuisance in a cinema hall is the presence of indiscriminate smokers. Now smoking may be a necessity with them. It may be the indispensable quality of modern gentleman. Or it may even be the hall-mark of an aristocratic society. Yet by no code of good manners, one is justified in filling an entertainment hall with smoke specially when all the doors, windows and ventilators are closed.

And this is not all. It is an every day experience in almost all the theatres to see a person smoking a cigarette and puffing out the smoke indiscriminately. This smoke may get into your nose and make you sneeze, may choke your breath or even bring tears in your eyes but the audacious smoker remains unconcerned and keeps on smoking heroically. Sometimes, it has been seen that even protests fail to bring the desired change in the attitude of a smoker. Here is a story told by a friend.

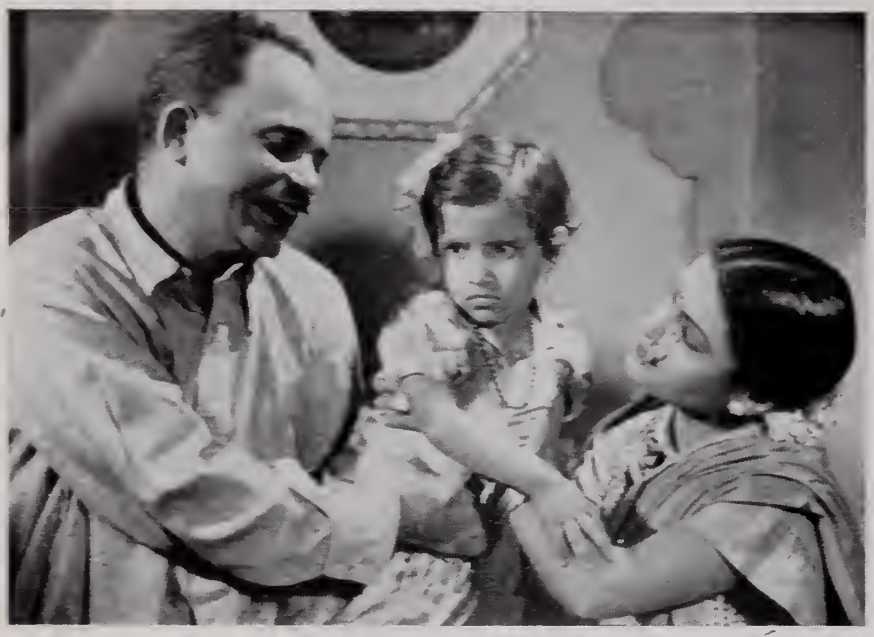


After a long time Mumtaz, the well-known dancer, has come to the screen in "Jhoola" the new social picture of Bombay Talkies Ltd.

During the course of a cinema show, an educated youth kept on smoking cheroots incessantly and throwing out the smoke right into the face of his neighbour. The neighbour was a non-smoker but he suffered patiently as long as he could. When he could not bear it any more, he very politely requested the smoker to puff out the smoke in some other direction. The youth ignored this legitimate request. The man protested. And in reply, the young smoker took out the remnant of his admission ticket and showing it to the man, said, "I have bought this ticket." A worse example of insolence could not be given.

THE PURDAH LADY

To bring people who do not know how to behave, in places of public entertainment is also not good as sometimes it leads to very undesir-



Damuanna is upto his tricks again in "State Guests", a Navyug comedy.

able consequences. Some people have not got the commonsense to adjust themselves to new situations. To illustrate this, I may cite a pathetically interesting incident from Cawnpore.

A young husband insisted on taking his wife to a cinema for the first time. Being a purdah woman of very conservative ideas, she did not like the idea but the husband forced her. They both entered the cinema hall and when he asked her to sit on the chair by his side, she made a fuss. She was afraid as to what others would think of a young woman sitting by the side of a young man. However, she was persuaded at last and she occupied the seat.

As ill-luck would have it, just a few minutes after the show started, she, amidst a tense dramatic situation, lost her balance and slipped through the back opening of her chair. The gentleman just sitting behind her was chivalrous enough to extend his helping hand. He caught hold of her and helped her to get up. As soon as she stood on her legs, she slapped her benefactor and said, "Shameless fellow! how dare you catch hold of another's woman."

The poor man was bewildered. He was never repaid so badly for his good manners. This proved a side show, and caused a good deal of commotion. Nobody could enjoy the show and it took half an hour to quell this trouble.

Last but not least, a mention has to be made of those people who are in the habit of eating and chewing in the cinema hall and throwing the remnants of their stuff all over the place. Such indiscriminate acts not only speak of bad manners but are also hygienically objectionable.

Late Rev. C. F. Andrews was once seen in the streets of Calcutta, picking up banana skins and safely depositing them in some remote corner. An intimate friend of his asked him why he specially picked banana skins and took so much trouble to keep them in some out of the way corner. The good old Andrews replied, "My father slipped over a banana skin and met his tragic end. I don't want any other father to meet the same fate."

And yet how many of us think before we throw a banana skin in a cinema hall or some other dangerous thing of this nature. Small acts of neglect sometimes lead to tragic results and it is the duty of every human being to realize his responsibility in every act of his daily life. Manners and etiquette are nothing but a way to fulfil this realisation and good manners are absolutely essential to get better entertainment from our pictures.



Arun and Khursheed appear together in "Beti" a social picture of Ranjit Movietone.

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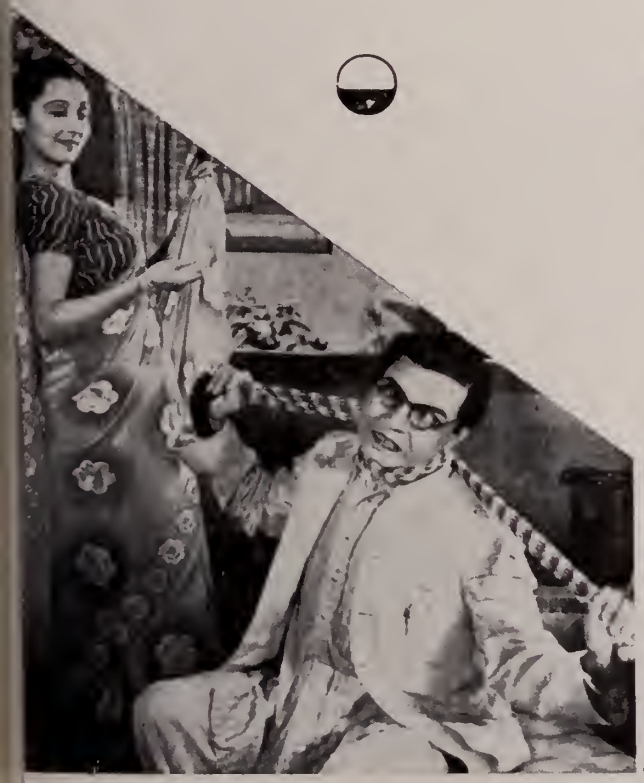
AWAZ

Starring

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SUVARNA. WASTI,
BUTT KESHAR,
KAILAS, DANVE

Director
Rafiq Rizvi

Supervision
Dada Torney



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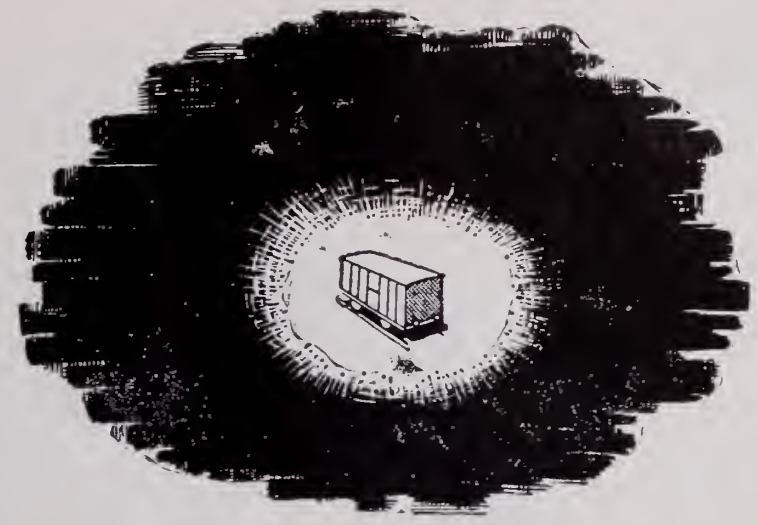
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MARCH 1942

VOL. 8 No. 3

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filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.
Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

The Most Blackmailed Industry

Hooligans are giving the great Muslim community a bad name. Almost every other day we hear of stabbings, skirmishes and riots in some part of India. And almost every time the trouble is traced down to the hooligans.

The hooligans of the Hindu community are equally competent in defying law and order. And it seems that a time will be reached when our huge population of peace-loving citizens will be ruled by a handful of hooligans with knives and sticks.

Off and on, this very same type of hooliganism has been practised in our film industry. Years back some Urdu papers in Delhi instituted the racket and black-mailed the Indian film producers into paying them huge amounts as hush money. The producers, being primarily businessmen, went on paying from time to time and now this racket of blackmailing has come to be looked upon as a respectable business in Delhi. Almost every other journal practises it and delights in bragging about the money it managed to knock out from one producer or other.

We are afraid the racket has now come to Bombay. Not that it did not exist before. It did. We had our spongers in some film weeklies, but they had hitherto conducted their nefarious activities more by methods of persuasion than by those of violence.

But now this racket seems to have taken a virulent shape.



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The knife is now being used as an argument. And the knife did its dirty trick recently by drawing blood from Mr. Sorabji M. Vajifdar the manager of the Roxy Cinema, Bombay and from a door-keeper of the same cinema.

It all happened on the 27th January when "Jhoola" was being screened. We are told that "a section of the Muslim Community objected to some of the words of a duet sung by Mumtaz and Shahzadi as highly offensive to their religious susceptibilities" and taking the law into their own hands the hooligans threw stones and other missiles at the curtain, which was torn. When the unlucky manager of the cinema, with his door-keepers, tried to pacify the hooligans, he was mercilessly stabbed in the thigh and so was a doorkeeper.

The injured persons were removed to the hospital, where they are progressing well. And the show was resumed under police guard after arresting 20 persons for hooliganism.

That was the grim drama played in respect of a perhaps most harmless picture. It is not necessary here to nail down the real culprits who fanned the communal flames for their own benefit. It is a job for the C.I.D. and we hope they make a good job of it by tracing the real culprits and punishing them severely.

What, however, surprises us is the utter disregard of the usual technique followed in case of pictures found objectionable to some people. "Jhoola" was passed by the censors and if a section of the Muslim community had any objection to any portion of the picture, it would have been the correct thing to approach the authorities and make their remonstrations. If the authorities had failed to move in the matter, a peaceful demonstration could have immediately achieved the purpose. Producers are businessmen and they do not like a demonstration against their pictures.

But, evidently, those behind this cowardly outrage did not believe in respectable and peaceful methods and resorted to the cult of the bloody knife.

It is regrettable that this spirit of intolerance and excessive religiosity is being encouraged not only by the communal organizations but by the authorities themselves.



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Icilma



• VANISHING CREAM
• COLD CREAM
• ROUGE CREAM
• FACE POWDER

This disgraceful exhibition of rowdyism not only gives a bad name to our Muslim community and to the first city in India, but it also makes our entertainment theatres unsafe for our wives and children.

A few days later, after the Roxy incident, some armed Pathans took it into their head to see a picture free without paying. They marched to the New West End Cinema and demanded free admission. When the door keeper refused admission one of the Pathans is reported to have whipped out a knife and threatened the trembling door-keeper.

The crowd, which gathered, saved the situation and the policemen were called on the scene. The Pathan, wild by now, ran about helter-skelter with a huge open knife in his hand threatening one and all. After a long chase, the police succeeded in securing the man.

Really, times are getting rotten. The orgy of human killings which the Western people have let loose on a trusting world seems to be affecting our peace-loving citizens also.

At this rate, how is anyone to move about the town and go about his peaceful vocation in search of his daily bread?

Still another menace that comes to the city at intervals is the Australian troops. No one denies the huge sacrifices which the Australian people are making in this war. Many a brave son of Australia is giving his life in the battlefield to keep the flame of freedom burning in every home.

But strange as it may seem some of these fighters for freedom misbehave like cads when they pass through Bombay.

Reports have come to us of Indian ladies being molested even if accompanied by their men folks. An instance was reported to us of half a dozen tipsy soldiers knocking at a girl's door at night and asking to be admitted by saying, "We are Australians".

So what, if they are Australians. Have they any right to molest and harass our women? If they are supposed to be fighters for world freedom, why should their own individual acts imperil the freedom of our women?

Other people in the country are making their protests to the proper authorities about the disgraceful behaviour of the Australian soldiers and we hope the authorities do the needful. We are always prepared to treat the Australians as our guests, but only if they know how to behave.

This Australian menace is another stopper to the attendance at our cinema houses. In old times, our women used to go to the pictures unaccompanied. Now even with their male escorts going to the pictures seems to have become a risky job.

With hooligans, knives, sticks and Australians let loose, our film trade is not facing a very rosy future and something must be done soon, in sheer defence, if our entertainment industry is to survive.



The inimitable Durga Khote as "Kaikayee", the st mother of Shree Ram in "Bharat Milap" the mythologic marathon of Prakash Pictures.



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From:—
Central Talkies,
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Date 19th July 1941.

To
Messrs. International Talkie Equipment Co.
17 New Queen's Road,
Bombay.

Dear Sirs,

We have immense pleasure in informing you that the opening ceremony of our theatre was performed on the 15th of this month in the presence of a large and distinguished gathering.

It is needless to mention here that the entire audience was very much pleased with the "true-to-nature" sound reproduction. We have no hesitation in attributing this to the excellent quality of the "LANSING" Sound System as also the best equipment supplied by you. We wish every success to "LANSING", and our best wishes go to you in this connection.

Thanking you,

Yours faithfully,
For Central Talkies.
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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

HAS SHANTARAM FAILED?

We understand that the Film Advisory Board has stopped the circulation of the short film "Women of India", the story of which was written by Miss Pramilla Rama Rau.

Mr. Shantaram will be making some additions and subtractions to remove the scandalous content of this film as was pointed out by us in the February issue of "filmindia".

We are grateful to the members of the Board for their quick action and we hope that "Women of India", when it comes to the screen for the second time, after the famous Shantaram "touch", will be complimentary to the womanhood of India.

That reminds us of the fact that it is now two months that Mr. V. Shantaram has taken charge as the Chief Producer to the Film Advisory Board. But till the time of writing, nothing new has been produced by Mr. Shantaram nor has anything sensational happened by way of reorganising the activities of the Board.

All we know is that the tax-payers have lost Rs. 5000/- on Shantaram alone during these two months.

Once again we repeat that the Film Advisory Board is essentially a war-time institution and its primary duty is to produce war shorts for immediate propaganda. We are afraid, this is not being done by the Board. The Board has so far wasted a lot of public funds and with the traditional short-sightedness usually obtained in Government departments. it has produced some useless shorts which have neither contributed to our war effort nor paid their way even as documentaries.

We hope the members of the Board read the newspapers and keep pace with the progress of the war. Do these guys know that war is now raging on the very frontiers of India? If they realize the emergency, what the hell are they doing about it?

When are we going to get the war-shorts which would help to rally the nation in this hour of need?

We sent back Alexander Shaw because he was no good and too slow. We took up Mr. V. Shantaram naming him the best man in the country for the job. And still we are where we were. But during the time war has travelled from Europe to India and Shantaram is travelling between Delhi and Bombay.

Churchill tells us that we are fighting a total war and we have to put in a total effort. The civilian is paying the price from day to day in numerous small and big inconveniences while the official, new and old, is gadding about flushed with his authority doing nothing practical and useful.

Has Shantaram also become just another official? If not then what has he done during the last two months? What value in work has he given to the tax-payer for the five thousand and odd rupees paid to him?

We didn't mind Shantaram wasting his time as a partner of Prabhat. Then, time belonged to him and he could waste it in his own sweet way. But now we care, because he is wasting time for which the tax-payers are paying.

If Shantaram can't keep pace with the speed of the war times. if Shantaram can't meet the urgency of the situation, if Shantaram can't contribute to our war



Zahur Raja, handsome young man of the screen, has now become a director. For Eastern Pictures, he is producing "Badal" an emotional story which is unusual in conception.

Running Tenth Great Week In Deserted Calcutta

"MASOOM"

Directed by **S. F. HASNAIN**

Mr. PHANINDRA NATH BRAHMA, Mayor of Calcutta says:—

MAYOR OF CALCUTTA

January 27, 1942.

The Proprietor,
Globe Theatres,
Calcutta.

Dear Sir,

I am sorry that I have been rather very late in writing to you about "Masoom". What struck me most in the Picture was the graveyard scene. Also the last scene was superb. I admire the author for his imagination and moral courage.

As regards the performance of Artistes, it was simply exquisite. All credit must go to the Producer and the principal actors. I was delighted to see a Picture like this, and wish it all success.

Yours truly,
Phanindra Nath Brahma

Ready for release

"CHOWRANGHEE"

An ultra modern cosmopolitan picture in double version—Hindustani and Bengali

Directed by S. FAZLI

Starring :—ANIS, MEHTAB, AMJAD and HARPRASAD.

effort by an all-out programme of production, let him get out of the Board.

We want men who can make the rusty wheels of democracy move a bit faster. If Shantaram has already failed, let us try another man hoping that he will succeed better.

But let us not wait and watch the war being lost. Let us fight and win it.

HULLO! HEALTH OFFICER

Sometime back we wrote about the scarcity of lavatories at the Majestic Cinema in Bombay. We understand that the authorities took up the matter temporarily and as usual made some inquiries and probably because of persuasion from the cinema owners dropped the affair.

But the nuisance continues as of old and nearly eight hundred cine-goers are compelled to wait and take their turn at the four-seat lavatory obtained at the theatre.

In addition to this agonising inconvenience, for which the theatre-owner does not seem to care a fig, the lavatory is kept in a scandalously unhygienic condition, being constantly filthy.

We wonder what Dr. Das Gupta the new health officer of the Bombay Municipality is doing? Surely, he is not persuaded so soon?

The hygienic conditions generally obtained in theatres where Indian pictures run are really a shame to the first city in India. Cannot something be done to teach these theatre-owners a lesson?

On making inquiries at the theatre we are told that the Municipal authorities do not find it possible to sanction the construction of new lavatories. This is a strange position, if it is true.

We refuse to believe that the Municipal authorities are so short-sighted as to refuse co-operation to a theatre-owner who is anxious to provide better hygienic conditions to his patrons.

RATIONING "FILMINDIA"

Every postal delivery brings us pressing requests from our agents all over the country for more copies of "filmindia".

"I was sold out in a day". "The students rushed and bought all the copies in two hours." "For heaven's sake send more copies". "We can double our sales if you only supply". Such frantic requests have become the order of the day.

Our standard reply is that we cannot afford to print more copies than we are doing at present owing to the excessive cost of paper.

Friends remind us in unfriendly ways of the increased price of twelve annas per copy. Here is the trade secret, for all it is worth: The actual production cost of the February issue per copy was fifteen annas. Though the reader pays twelve annas per copy, after allowing a commission of 25% to the agent we get in hand nine annas per copy. Over this we spend one anna in postage per copy. That leaves us a nett return of eight annas per copy. Which means that over every copy sold we lose seven annas.

These seven annas are covered with the greatest difficulty by the advertising revenue. Add to this our office and staff maintenance expenses and for heaven's sake realize our position as publishers.

We do not want profits in these times, but we have no pocket to lose money on the business of publishing "filmindia".

The extreme popularity of "filmindia" is very flattering, but in these times, we do not even want praise but we crave for a little rest from threatening demands, lawyer's notices, and vivid descriptions of the clamour created by the readers at the agents' shops.

It is sheer waste of words to ask for more copies. We are doing our best and we cannot do better.

The only way to solve the present problem is for the readers to share their copies with friends. If they do so, it will be a favour and a help to India's most popular film mag.

"FILMINDIA" MYSTERY

After every monthly despatch we get a large crop of complaints from subscribers and agents that they have either not received their copies or that they have received some copies short.

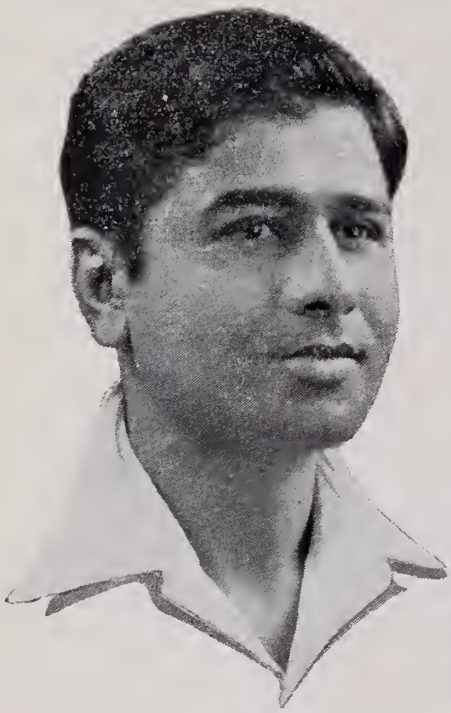
These complaints have now become chronic and we are led to suspect that "filmindia" is becoming stealthily popular with the delivery postmen and the transport officials of the railways.

Immediately on receipt of such complaints, we write either to the Post Master General, Bombay or to the Station Superintendent, Victoria Terminus.



Jagdish, our popular character actor, acts the stern man with Kausalya in "Rai Saheb" a social story of Janak Pictures.

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BHOPATKAR THEATRES

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Madhusudan and Kausalya give a beautiful duet in "Bharat Milap" a Prakash success.

Both these officials are invariably polite in making the necessary inquiries and for sometime the mountain of red tape gets into labour but brings out the proverbial mouse that "copies could not be traced."

On our side every copy is despatched under the strictest possible supervision and after several checkings.

We rely on the goodwill and satisfaction of our readers and the least we can do is to send them the copies in time. We do that but somehow for reasons known only to the postal authorities, the copies keep on disappearing with tragic regularity.

Well, it will be too bold to say that our transport authorities are gradually getting dishonest and we refuse to believe so. But, really, someone must know where these copies keep on disappearing.

Till this mystery is cleared, we must admit that "filmindia" is indeed a very attractive paper and tempting enough to strain the honesty of good, god-fearing people.

A DIRTY RACKET

As the Indian films become more popular every day, it seems that our film stars get more exposed to dirty scandal at the hands of dastardly scandal mongers.

Some time back several dirty posters in English, Gujarati and Urdu were pasted all over Bombay attacking Film-star Naseem. This was certainly a handiwork of some unscrupulous scoundrels who seem to have lost respect not only for the womanhood of India but also for their own mothers and sisters.

Then came the turn of Miss Rose and of Miss Vanmala and for days ugly rumours about them persisted in circulating from mouth to mouth.

But the climax was reached last month when the entire town seemed to be buzzing with the rumour that Leela Chitnis had met with some unfortunate mishap and that she had died in one of the several hospitals in the city.

As days passed this rumour was echoed again and again with colourful permutations till the poor girl's character was drawn on the public streets with lurid details.

And all this time Leela was visiting her children in Gwalior as a fond mother would do, and moreover was hale and hearty.

The strange part of the whole business was that even good and intelligent people also believed the rumour and helped to spread it.

Really, can't those cowards who deal so shabbily with our women once in a while, imagine their own wives and daughters in place of the victims of their rumour-mongering?

Only then will they realize the pain and agony these rumours cause to the dear relations of the poor, defenseless victim.

We sympathise with Miss Leela Chitnis.

AN APPEAL TO MR. PERRY

For more reasons than one, we are glad that the old regime in the Kolhapur State has come to an end. The affairs of the State are now in the hands of an experienced administrator—Mr. E. W. Perry—who is the present Prime Minister of Kolhapur.



Here is an intriguing situation from "Many Happy Returns" a New Huns picture in Marathi.



Indurani in "Zevar", a social story of Mohan Pictures.

Already within a very short period things are brightening up in Kolhapur and the people are looking forward to peaceful progress without underground intrigues and unblushing favouritism which often distinguish state politics in India.

With Mr. Perry at the helm, we feel safe in commending to his urgent attention the injustice done to the entertainment business in Kolhapur by the last regime.

The cinemas in Kolhapur have been mercilessly taxed in one form or other and the entertainment industry becomes an uneconomic problem in consequence.

We give below a comparative taxation chart.

Item	In Kolhapur	In British India
1. Theatre License	Rs. 130/- per year	Rs. 40/- per year
2. Octroi Duty	Rs. 2-6-0 per film copy.	Re. 1/- per film copy
3. Entertainment Tax	25%	Less than 10% (Collectively)

Add to this the telephone charges, electric current charges, inspection fees and the throat-cutting competition amongst the exhibitors themselves, and we can understand why cinemas are not prosperous in Kolhapur.

Really, Mr. Perry must see to this matter urgently and grant immediate relief to the showmen from this throttling legacy of the last regime.

Doing so will not only mean saving the local exhibition business but the kind act will also lend an incentive to the exhibitors to bring in more and more instructive and entertaining films resulting in greater good to the State.

CLAUDE SCOTT'S KANGAROO?

We must thank a correspondent who has asked what has happened to the Visual Education Campaign in the rural areas of this Province which Mr. Claud Scott, Director of Information, Bombay, had started this time last year and about which we had offered some frank comments.

In the January 1941 issue of "filmindia" we wrote "while in theory the scheme ought to be acceptable to the people in the industry as also to tax-payers, its practical success will depend entirely on the experience and efficiency of the men behind it". We openly questioned Mr. Scott's competence to take up the job and enquired, if he did not know much about what he was taking up, who were the experts he was relying on.

We pursued the topic in February 1941 issue of the "filmindia" congratulating Mr. Scott on his 'efficient hurry' in getting his scheme justified by its inauguration at Trombay by His Excellency the Governor and the imprimatur of approval from the 'Times of India' in its editorial.

We went on to explain the scheme as it was prepared by Mr. Scott. The Government of Bombay had purchased one hundred 16 m.m. Kodak projectors with 72 wattage, 6 voltage and operated on dry batteries at



Mumtaz, a popular dancer, gives a dance that created a small riot in the Roxy, Bombay. This dance of Mumtaz and Shahzadi becomes very popular in "Jhoola", the latest hit of the Bombay Talkies.

the initial cost of Rs. 44,100. The cinema shows were to be held even in the smallest villages of the Bombay Province and a start was to be made with Ahmedabad East Khandesh, Ahmednagar and Belgaum districts.

There were certain other features of the scheme such as voluntary workers and an expenditure of Rs. 3000/- a month. We have heard nothing since about how the scheme has worked; whether the shows were appreciated by the villagers or not and whether any extension of the scheme was contemplated. As the correspondent rightly points out in his letter to the editor of "filmindia", we are all entitled to know all this and Mr. Scott will do well to publish a communique giving full details about the execution of the scheme.

Besides this, even at this late hour, we would welcome replies to the 'awkward' questions we put in the February issue of "filmindia" and find out for ourselves whether they were awkward at all or we were justified in putting them. We thank our correspondent for drawing our attention once again to this important public question and giving us an opportunity to wake up Mr. Scott to his obvious responsibility.

But will Mr. Claude Scott wake up? We doubt.

TWO GOOD YEAR BOOKS

There is a man in the South Indian Film Industry who is worth his weight in gold to any industry. We speak of Mr. V. Rama Rao, the ever watchful secretary of the South Indian Film Chamber of Commerce. But for Mr. Rama Rao, the South Indian Film Industry would have become an unrecognizable mess today. It is only due to Mr. Rama Rao's perseverance and sincerity of purpose that the film industry in the South shows some complexion of organization.

Mr. Rama Rao has this year come out with a "Madras Film Diary" for 1942 priced at Re. 1/- and available from him from Khaleel Mansions, Mount Road, Madras.

It is an altogether useful book with nearly 200 pages of solid information not only about film makers in the South but also in other parts of the country. We commend the book to the students of our film industry.

Still another year book called the "Motion Picture Year Book" and priced at Rs. 5/- is pubilshed by Mr. B. V. Dharap who was till recently with the Indian Motion Picture Congress. Motion Picture Enterprises, Bombay No. 2. who have published the book report to us about its favourable reception by all people in the industry.

Mr. Dharap's attempt is also commendable, though we miss in the book any mention of the numerous film journals which serve the industry so well and so truly.

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Record sale now on of H.M.V. records of "JHOOLA" song-hits !



"COMMONSENSE CROSSWORD" No. 238

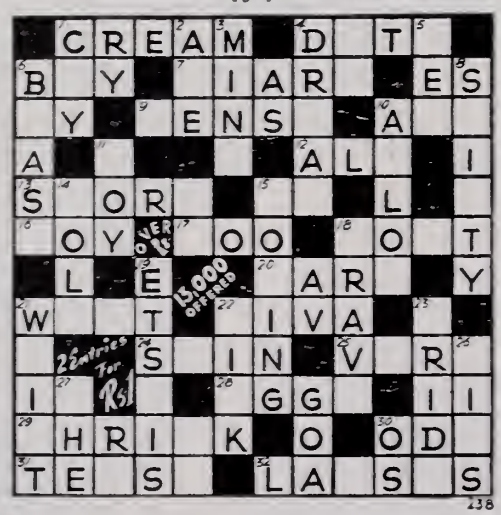
The riddle of the Sphinx has absorbed wise men for ages—leaving them little the wiser or the richer! Solving the puzzle below requires but a few of your leisure moments (though it may well beguile y u into spending, fascinated, a very agreeable hour or two). And if you submit the best solution received your reward will be Rs. 8,000, no matter how many your mistakes—unless you prefer Rs. 7,000 cash down A further Rs. 5,000 will be divided among Runners-up; and, besides, there are unlimited Extra Prizes i which you will share with even as many as four mistakes. You will avoid one big mistake by getting bus without delay on the Practice Square below.

CLUES ACROSS

1. If you wish to skim that of the awards offered do not neglect to study the Clues closely
4. Moral or legal obligation
6. Lad
7. Unfortunately we often believe the things they tell us!
9. Such an atmosphere usually puts a strain on one's nerves
10. Residue of burnt substance
12. Everything
13. Some gifted authors are able to make this seem frighteningly real
16. Plaything
17. When people do this they are usually actuated by strong feeling
18. To the inexperienced sometimes seems deceptively easy to manage
20. Ups and downs tend to make reflective person's attitude towards life this
21. Women are generally able to endure prolonged this more patiently than men
22. Prima donna or popular woman singer
24. As a rule that of a woman bruises much more easily than a man's
25. One of the parts of speech
28. Reversed spelling of what hens produce
29. It is difficult to be patient with persons who this at least sign of danger
30. Queer
31. One is sometimes at a loss to know how to take person who is this
32. The average mature man's past contains at least a few these!

CLOSING DATE, MARCH 13th.

N.B.—The Entry Fee is Re. 1 for 2 Entry Squares. Entry Forms will be published in the *Illustrated Weekly of India* of March 1st.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of March 1st will be accepted.

CLUES DOWN

1. Modest or bashful
2. Kind of beer
3. Man usually has himself ' blame if he is misled by c
4. Women are prone to this mo. than men
5. Affirmative answer
6. Sensible people usually trea angry this with reserve
8. Generally speaking it is usuall best to say as little as possible to person who is this
10. Mixture of two or more metals
11. Has tendency to become hysterical when pent up
14. Indian unit of weight
15. Men who are by nature given to this are apt to make trying husbands
18. People of this disposition are seldom easily diverted
19. Jumbled spelling of *sister*
21. Supple this greatly enhances a woman dancer's grace
22. Flat round object
23. Alas, bow soon after marriage does many a bridegroom's this become less ardent!
26. Offers
27. The definite article

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

N. R. Lokrey (Kurnool)

Why don't you resign from your present job and produce your own pictures?

It is cheaper to criticise than to produce.

S. C. Rao (Nagpur)

Has the Bombay Talkies got only one hero: Ashok Kumar?

No. Now they have brought another in Ulhas who once worked in "Mera Ladka", a Prabhat picture. You will soon see this guy in the next picture of Bombay Talkies.

Ramana Murthy P. V. (Benares)

Why were the Americans so much interested in the Indian boy, Sabu?

They probably required an elephant boy and an odd bit from India. Anyway, Sabu has done well for himself.

Don't you think, Leela Chitnis is somewhat old to play girl-roles?

Somewhat?

M. Kajee (Vekulam—Natal)

Name some of your best Mahomedan actors and actresses?

We have no artistes known as Mahomedan artistes. But here are some well known ones known as film artistes: Devika Rani. Khursheed. Rose. Sardar Akhtar, Leela Chitnis, Vasanti, Kumar, Chandramohan, Ashok Kumar, etc.

A B. Nath (Ranchi)

Who is the hero of the year?

Dalsukh Pancholi for producing "Khazanchi", the best money maker of the year.

Miss Shashikala (Poona)

Why is Kantilal of Ranjit usually given a beggar's part?

Because singing beggars are popular in India. The rich ones demand at least music as a value for their small coin, and even beggars have to learn singing to earn a livelihood.

Ambadas V. Redkar (Malvan)

Do you know why Mr. Baburao Pendharkar left Navyug Chitrapat Ltd.?

He saw Prabhat's "Padosi" and the theme did not appeal to him. And Baburao does not believe in long drawn quarrels like the Prabhat partners, so he cut away from his brother, Winayak, straightway.

Bhuwan Ranjan (Patna)

What is required for scenario writing?

Brain and experience. We have people with the latter.

B. Sita Ram (New Delhi)

I admit that Shantaram is a good director, but he is not such a genius as you describe him to be. Don't you think, you have boosted him too much?



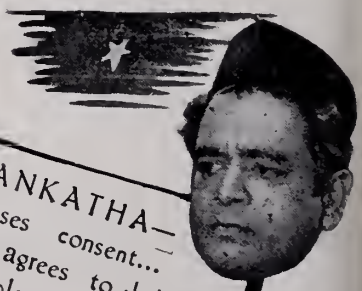
After a very long time, Surendra, that popular singing star, comes to the screen in "Garib", a social story of National Studios featuring him and Rose.

a RICH-POOR romance

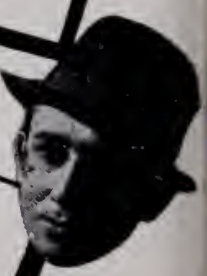
That might be your Own



SURENDRA and ROSE in this double-action vivid drama, give you their best song-blended and music-flavoured performance of the season.



SANKATHA— refuses consent... but agrees to help the unemployed.



ANSARI— seeks to end a heart-ache, ... but fails.



VEENA—tries to save an orphan from the lust of a villain and looses a job...

SURENDRA & ROSE in

NATIONAL STUDIOS

GARIB

The picture projecting the life of the India of To-day & To-morrow, where peace and happiness reign through Labour and Love.

Now Running to crowded houses

AT **SWASTIK TALKIES**

Yes, I have lately started thinking that way But I have never said that Shantaram is a genius. That would make his greatness look smaller. On the other hand, he is a persevering, hard-working guy who is learning new tricks every day. And because he is learning new things, he is giving different pictures every time. But don't be jealous, Shantaram won't be giving us pictures for a long time to come. He is busy with other things at present.

Chandrika Prasad Verma (Chapra)

Is Monica Desai a relative of Leela Desai?

A sister, I am told, but a competitor in charms

Is Neena really a beautiful girl?

Ask me another.

What has happened to Padma Devi?

She is working in Calcutta and is waiting for Calcutta to be bombed to come to Bombay.

Film Stars generally fail to be good house-wives. Why?

Because the fire in the hearth fails to kindle a flame in their hearts. Film stars are like over heated dynamos with their coils burnt. Four walls don't make a home, unless hearts are in unison.

How long will Vasanti remain a baby of the screen?

As long as her father keeps on chaperoning her to and from her work.

Qamruddin Ahmed (Patna)

Is Vanmala married or not?

Yes. And that is enough.

K. Jaswant Singh (Agra)

Don't you think that to settle their dispute Prabhat people must now produce "Buddha, the Peace Maker"?

Sardar Chandulal Shah of Ranjit is now acting as "Buddha". Let us see whether he achieves peace or armistice.

Does acting affect one's health?

Not Ashok Kumar's.

M. S. A. Khan (Benares)

Will the directors and the producers ever realise that a good film cannot be made with a thin story?

Not unless the stupid crowds stop seeing any and every picture presented on the screen.

R. N. Murthy (Bangalore City)

I would like to see Ahmed Abbas becoming a film director. Wouldn't you?



Which is Greater?
Love or Sacrifice

Here is the human story of a village girl
who loved and a city girl who sacrificed



The picture that has set the film trade thinking with its Box Office potentiality!

Starring: **SNEHPRABHA, ISHWARLAL, Shamim, Nazir, r. Bilimoria, Gope, Sharifa.**

Director: RAM DARYANI

Produced at
RANJIT

Now Showing to Crowded Houses at

IMPERIAL CINEMA, Bombay

Particulars: Supreme Film Distributors, 85, Main Rd., Dadar, Bombay

A Supreme
RELEASE



Kausalya and Ratan Bai give some emotional drama in "Rai Saheb", a Janak social picture.

Of course, I would. He is well on way already. Many successful story-writers end their days as directors. Why not Ahmed Abbas!

Where is Baburao Pendharkar working now?

Since his marriage, all his activities are confined to Kolhapur.

Why do the South Indian producers keep on producing very lengthy pictures?

They want to exhaust the raw stock as soon as possible, so that no one will blame them if they keep idling afterwards.

K. H. Rao (Madras)

How much are you paid by the Vauhini Pictures to praise their productions?

They showed me "Sumangali" free of charge.

Hemandra Nath (Chandausi)

My professor says that "filmindia" is a book of the hour (not for all time)?

"One crowded hour of glorious life
Is worth an age without a name."
Ask him who wrote that.

T. N. M. Swamy (Trichinopoly)

Last month an agent of yours told us that you did not print the usual issue of "filmindia" owing to the high cost of paper. Is it true?

That man is a liar if he has told you that. Probably he has not paid his dues and his supplies have been stopped.

I. Iyengar (Hyderabad)

Would you mind recommending me as private secretary to any of the enchanting actresses?

Send your measurements.

Mansoor Ahmed (Khurja)

What is the next picture of Director Kardar after "Nai Duniya"?

With Kardar it is not so much the next picture as the next producer. With every picture, Kardar changes his producer. He doesn't seem to like the same face twice. I think, his next story will be "Love in Marble" written by the well-known writer Dewan Sharar.

S. Ramraj (Durban)

Where is K. C. Dey nowadays?

He is in Bombay, working in a new picture of Laxmi Pictures with Leela Desai in the cast. Phani Muzumdar is directing this picture.

S. C. Swananjappa (Bangalore)

Why is Abbas fond of the word "Naya" vide: "Naya Sansar", "Nai Duniya", "Naya Tarana"?

By using "Naya", he probably wants to convince people that he is giving really something new. "Naya Sansar" was really a new hash of several ideas from foreign pictures and Abbas is justified in calling it "Naya".

Shushila Devi (Rajpur)

When will the producers give us new faces instead of the same old ones? We want to see young people making love to each other on the screen instead of papas and mamas?



As Queen Mumtaz Mahal in "Taj Mahal" a Mohan Picture, Sarojini is reported to be a success.



THE ENTERTAINMENT SLOGAN

For the Year 1942!

NAVYUG'S

LAUGH-SHOW FOR THE NATION

STATE GUESTS

(SARKARI PAHUNE)

Produced & Directed by—**WINAYAK**

Starring:--**Damuanna Malwankar & Jog**

Vatsala Kumtekar, Shakuntala, Saroj Borkar

Shanta Jadhav

AWAIT ITS RELEASE IN YOUR TOWN!

Released Thru **PEERLESS PICTURES.** 116, Charni Road, Bombay, 4

Now, how do you expect new faces on the screen when educated girls like you choose to run miles away from the screen. For educated girls who have their head properly set on their shoulders the film industry offers not only paying jobs but also an interesting occupation. Look at Devika Rani, Leela Chitnis, Leela Desai, Rose, Nalini Jaywant and many others. They are earning thousands every month and no one can call them bad. The recent addition to the imposing list of screen stars is Neena, another girl of education and culture. Come, if you have the talent, join our family, and I am sure you will also make good. And with you, we won't have to fall back upon love scenes between old papas and mamas.

R. Agarwal (Patna)

I am glad to learn that Sulochana is returning to the screen again. She brings to mind my own school days when she thrilled us in "Madhuri" and other pictures. Do you think she will be able to hit it as well again?

Wait and see. She knows the game better than several new comers. When Sulochana makes up her mind, fans lay down their hearts to be trampled upon. Let us all see "Ankh Michowli" and decide.

Devi Dayal Misra (Lucknow)

What is the next picture of Chitra Productions after "Kanchan"?

It has not yet been christened but it is a social story of which Producer Gvalani is proud in advance. It will feature Leela Chitnis, Pahari Sanyal, Keshavrao Date and Ratan Bai. Gvalani assures me that he will not repeat the mistakes of "Kanchan" and for dear old Leela's sake, I wish them all success.

Can stories from outside persons be accepted by film companies? If so, what is the way to send a story to a film company?

Writing stories for the films is a dangerous occupation for persons outside the industry. Even if an outside writer writes a really good story, there is no guarantee that it will be officially accepted and paid for, though it is quite possible to see the story produced without even a courtesy acknowledgement. So if you love the game of writing, by all means submit your stories to the usual film studios and they may be produced but if you are



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WADIAS

Lead again in successfully blending Music, Dialogue and Action in a picture which will sweep the country with its emotional appeal.

The JUNGLE PRINCESS

Starring **FEARLESS NADIA** with

JOHN CAWAS, RADHA RANI, HARI SHIVDASANI,
SARDAR MANSUR, DALPAT, MITHUMIA & Others.

DIRECTED BY
HOMI WADIA

A
WADIA MOVIETONE PICTURE

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For Bookings Apply—**M. B. BILIMORIA & SON,** BOMBAY, 4.

Simultaneously Released at:

SUPER TALKIES	**Bombay**
NOVELTY TALKIES	**Ahmedabad**
MOTI TALKIES	**Surat**



t is not an embrace. It is a loving crash between Vadia and John Cavas, the two athletes of "Jungle Princess", a Wadia thriller.

looking out for your name or money you will be disappointed.

C. K. Grover (Lahore)

How is it that some film stars who were twenty, two years back are still reported as twenty years old?

Time stands still where the age of a film star is concerned. The publicity mathematicians roughly count one year for every five years and some times they entirely miss their count. But when the star stops pulling at the box-offices, she becomes suddenly old in a day. The stars don't mind, as the process helps to feed their feminine vanity, at least for some time.

Miss Leena Lal (Lahore)

It seems that inspite of being a graduate Prithviraj does not speak good English in the film "The Court Dancer". If he wishes to improve his English diction send him to me.

He will read this and rush. Prithvi is an honest artiste and he will learn from anyone. And if you are really good at teaching, meeting you will be an additional pleasure to him. About his diction in "The Court Dancer", Prithvi has an explanation of his own. Why not write to him at: Prithviraj Kapur, College Road, Matunga, Bombay and hear what he has to say.

I very much wish to meet you. Could you spare some time?

All the time, if it pleases you. But what would you like to teach me? Come over to Bombay and between 10 and 6 I am found at my office.

B. R. Vijayanarayan (Hassan)

Do you read any other film magazines?

Where are the any other mags? I haven't come across any. I have been so much engrossed in "filmindia" that I have had no time to look about.

L. Anantha Sayanam (Madras)

Is Prithviraj a bachelor?

His son, Raj, is.

S. M. Jalil (Allahabad)

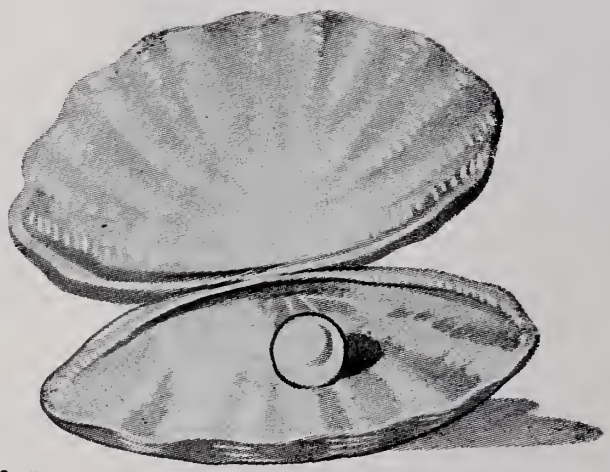
Who has got the Gohar Gold Medals during the last three years?

Gold seems to have gone too expensive for Gohar's name to be embossed on it. Sardar Chandulal Shah will now present rolls of cotton wool as tokens of distinction. The cotton wool will at least be useful for A.R.P. purposes.



Motilal is always good at these jobs—especially when the weight is as pleasant as Shamim in "Arman", Kedar Sharma's first picture at the Ranjit Studios.

Announcing



ACHARYA ART PRODUCTIONS

★ IN the Indian Film World, N. R. ACHARYA stands for achievement. He recalls to mind such creations as "KANGAN", "BANDHAN" and "NAYA SANSAR"! .... And now with Director N. R. Acharya behind it, Acharya Art Productions hold out high promise of Quality Motion Pictures.

★ ONE month ago ACHARYA ART PRODUCTIONS went to work .... A month hence, the first Acharya production will be available for release! .... A second picture is also under way!

•

I

A HILARIOUS SOCIAL COMEDY WITH PLENTY OF PEP IN IT! ....

"KUNWARA BAP"

Starring :-
PROTIMA DASGUPTA & KISHORE SAHU

•

II

A MUSICAL & RURAL ROMANCE

?

Starring :- ? ? ? ?

ACHARYA ART PRODUCTIONS

SHREE SOUND STUDIO
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AKOLA • DELHI • LAHORE

Miss A. Anandavalli (Calicut)

Would you mind giving me Miss Naseem's address?

"My Nest", Worli Sea Face, Worli, Bombay.

Who are the really fair-complexioned film actresses, apart from their screen make-up?

Madhuri, Necna, Naseem, Gohar, Sulochana, Rose, Shamim, Leela Desai, Nadia, Shobhana Samarth and a few others whom I can't remember off hand.

R. G. Narayanan (Bangalore)

I am seventeen years old and I am completely bewitched by the pictures produced by the National Studios.

Send your photograph to Mr. Y. A. Fazalbhoy, the Director of National Studios Ltd., Tardeo, Bombay. He will frame it and hang it in his office. He is very particular about such things.

B. Kanappa Mudaliar (Bellary)

What do you think of Snehaprabha Pradhan's acting talents?

Snehaprabha is a polished artiste. Whatever she does, she does well. Both in "Punarmilan" and "Pardesi" she gave excellent work.

Miss Thara (Chikmagalur)

Where is Nalini Turkhud working now?

In the house of Keshavrao Dhaiber, as his wife.

There is a rumour that Leela Desai, who is now in Bombay, is to be married soon. To whom?

I have also been hearing that rumour since Leela first came on the screen years back. Only Leela can cure the rumour either by marrying or by leaving the screen. I can't imagine the lucky guy, but it is not me, I can assure you.

Iqbal Masud (Allahabad)

Is Pradeep the lyric writer of the Bombay Talkies also a music director?

It has become fashionable to talk of Pradeep nowadays, because of one song in "Bandhan". I don't know how much he actually knows. I had no occasion to test him. But some of the theoretical socialists I know get their imagination fired by Pradeep's long hair and rebel words and praise him to the skies. However, several of his songs are really popular and I am told that he sings enough to give a few snappy tunes. Does that mean that he is a music director? If it does, I have not the least objection, for Pradeep's tunes are more attractive than the several given by the so called music directors.

FOR THE FIRST TIME IN INDIA

This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.



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. . . . . .

"KHAZANCH

THAT IS — "

SOON TO BE RELEASED THROUGHOUT INDIA.

REATER THAN WHAT
ED YOU TO EXPECT!

IAN-DAAN"

ALSUKH M. PANCHOLI'S
ST OFFERING TO THE NATION

PANCHOLI ART PICTURE

ng GHULAM MOHAMAD, NOOR-
N, MANORAMA, PRAN, IBRAHIM,
AKHTAR, AJMAL & DURGA
MOTA.

ed by SHAUKAT HUSSEIN
& Dialogues: SYED IMTIAZ ALI TAJ
GHULAM HAIDER

NOW YOU ARE EAGER TO SEE IT!



OUR REVIEW

"Bharat Milap" Becomes A Mythological Classic

Superb Picture Thrills Huge Crowds

With every new picture the shadow of Prakash seems to grow bigger and bigger. With "Narsi Bhagat," they scored a triumph. With "Bharat Milap" they threaten to score a greater triumph.

Prakash seem to be doing very well with their expensive costume pictures and it would be better for them to stick to their present plan of spectacular production rather than revert to dubious social stories with half-baked directors. After all the prosperity of the individual producer contributes considerably to the general welfare of the film industry.

The story of "Bharat Milap" is an eternal theme in human relations. It is a story of a jealous step-mother and a virtuous and loving step-brother. For a moment, forget the age of this particular plot and the sequences in the story will soon find parallels in modern times.

For that matter the numerous incidents in Ramayana told and retold through ages as popular legends have an evergreen interest for every generation.

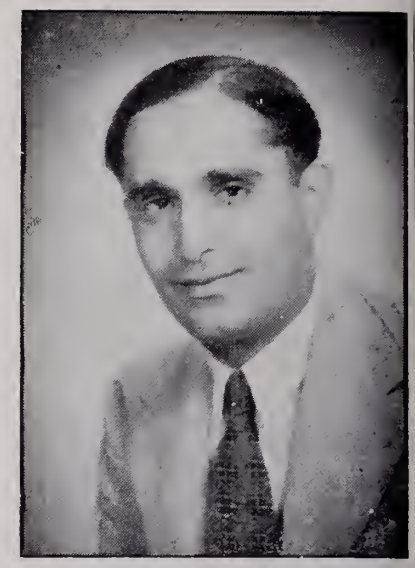
A POPULAR INCIDENT

"Bharat Milap" is one such incident from Ramayana. Kaikayee one of the queens of King Dasharath of Ayodhya is incited to jealousy and demands the crowning of her own son, Bharat in preference to the rightful heir, Ramchandra, who is the eldest son of the King through the senior Rani.

BHARAT MILAP
(Hindi & Marathi)

Producers:	*Prakash Pictures*
Story:	*V. Aundhkar*
Languages	*Hindusthani & Marathi*
Dialogues:	*Pandit Anuj*
Art:	*Kanu Desai*
Music:	*Shanker Vyas*
Photography:	*P. G. Kukde*
Audiography:	*L. J. Bhatt*
Cast:	*Durga Khote, Shobhana Samarth, Shahu Modak, Prem Adib, Nimbalkar, Shantabai Kothare, Amir Karnatki, Chandrakant, etc.*
Released at:	*Majestic Cinema*
Date of Release:	*31st Jan. 1942*

Director:
VIJAY BHATT



Director Vijay Bhatt is now more mature in his art and in "Bharat Milap", he has given us a picture that has become at once popular and superb.

Ramchandra is moreover banished to the forests for fourteen years. These two shocking demands were in compliance of two boons given by King Dasharath to Kaikayee.

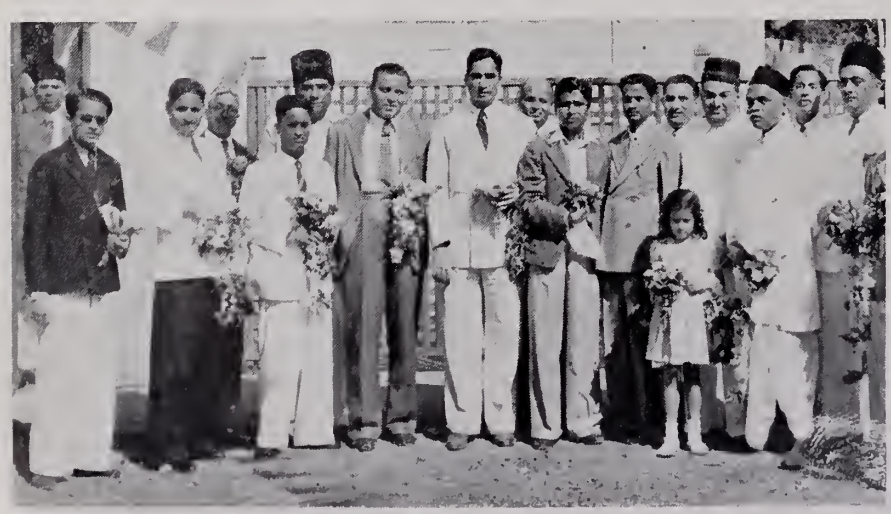
Bharat, the younger prince, is himself a great devotee of Shri Ramchandra and because he would raise objections, he is cleverly got out of way by his mother at the time of Ramachandra's departure to the forests.

The separation of his beloved son kills King Dasharath. Bharat returns to Ayodhya and is grieved to learn of the tragedy brought upon by his greedy ambitious mother.

He spurns his mother and goes in search of Shri Ramachandra. In the forests, Bharat and Ramachandra meet and Shri Ram induces Bharat to accept duty as the greatest obligation in life and sends him back to Ayodhya.

In Ayodhya, Bharat waits for fourteen years in constant devotion of Shri Ram. And then there is a happy reunion of all.

Some liberties, excusable of course, have been taken with the popular mythological plot to make the incidents more suitable for picture-making.



At the opening of the New Talkies, Bandra. From left to right: Mr. Habib, Mr. S. G. Bhopatkar, Mr. H. S. Bhopatkar, Mr. Baburao Patel, Mr. M. A. Fazalbhoy, Mr. Shantaram Bhatt, Mr. Baburao Pai, Mr. M. B. Billimoria, Mr. Kelkar and Mr. Hussein Fazalbhoy.



Here is a beautiful situation from "Masoom". With all that before her Anis can't eat.

One, however, misses the resolve of Bharat to enter the fire if Shri Ram fails to return on the appointed day. The popular story is that on the last day, in his unbearable impatience and agony for meeting Shri Ram, Bharat decides to enter fire and destroy himself and when he is on the point of doing so, Shri Ram appears.

This incident has some rare drama in it and it would have become a fitting ending to the present picture.

And yet inspite of some extraneous matter, which has been allowed to creep into the story and which only tends to make some parts move more slowly than expected, the film story, becomes a vivid document of praiseworthy emotions and as such provides a beaconlight of philosophic guidance to the devotionally minded millions in India.

MATURE DIRECTION

The direction of Mr. Vijay Bhatt is more mature in this picture than in the previous one. Though several climaxes are treated in rather a sketchy way, particularly those scenes of intense emotions between Dasharath and Kaikayee and between Kaikayee and Bharat, yet, viewed as a whole, the picture could be said to have received suitable direction, considering the mythological limitations of the subject.

In future, however, this director would do well to visualise his scenes in a more imaginative and elaborate way in tune with the psychological demands of the different situations. It would be a good plan to get the shooting script thoroughly criticised in advance by eminent persons before departing on a lavish production.

"Bharat Milap" is an expensive production and luxuriously so, seeing the eye-full settings which form a resplendent background for the numerous characters in the story.

The entire show is rich in the extreme and it just escapes being magnificently spectacular.

The huge artistic settings however, keep crying for more background lighting. In several long shots, the details of the architectural beauty are completely lost for want of sufficient lighting. Barring this, the entire photography is quite in keeping with the demands of the picture.

DURGA SMASHES THROUGH

Coming to the performances, Durga Khote steals the picture without the slightest opposition from anyone. In her portrayal of Kaika-

(Con. on Page 62)



The two ends of "Roti", the primitive and the sophisticated. Chandramohan hasn't called Sheikh Mukhtar for leg massage, we must therefore take this as an emotional situation of Director Mehboob.

SHE LIGHTED OUR PATH!

Sakhu lived and suffered for truth and human kindness. In her own little sphere, she could have had the goods of this world, and comparative comfort, if only she had surrendered to tyranny and allied herself with wickedness. Instead, she made a sacrifice of her life; and that conflagration lighted up her world. People who had lived in the darkness of ignorance and superstition, saw the Truth: nay, not the people of her own little world only, but the whole world, her entire posterity may benefit by that sacrifice, and take heart from her eventual victory.

YOU OWE TO YOURSELF TO
SEE HER GLORIOUS STRUGGLE
—BRILLIANTLY PICTURIZED



IN **PRABHAT'S**

"SANT SAKHU"

Directed by:—DAMLE, FATEHLAL & RAJA NENE

Starring:—HANSA, GOURI, KULKARNI & SUMITRA

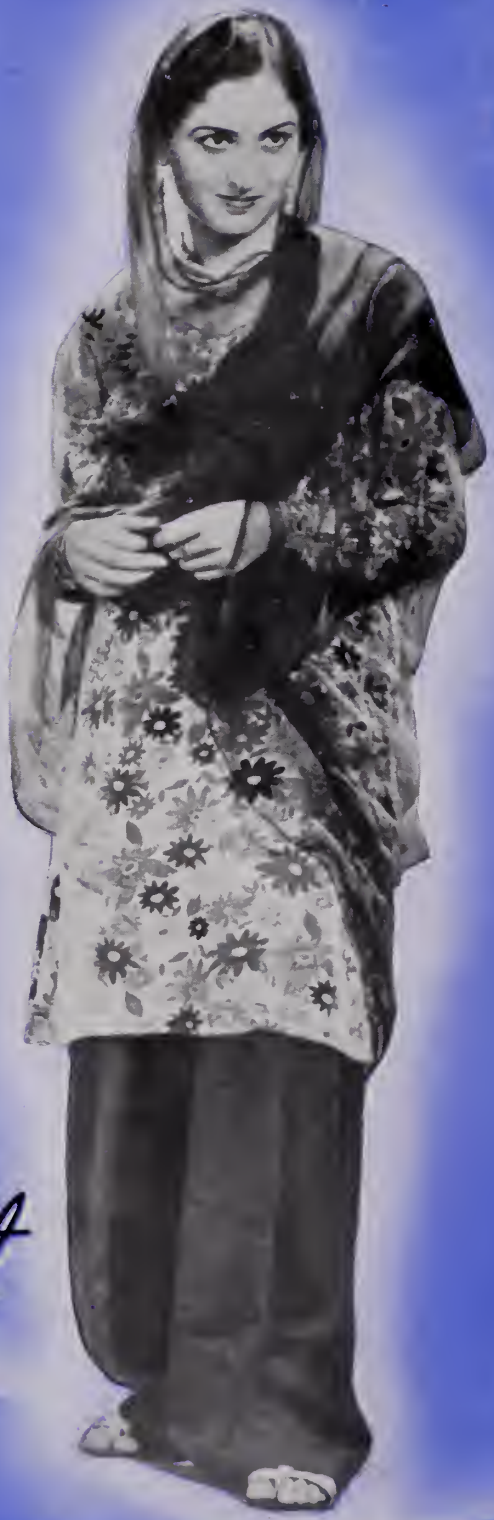
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AKHTARI FYZABADI—

This well known songstress of Lucknow makes her maiden appearance on the screen in "Roti" a social picture of the National Studios Ltd.

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NEENA
in
Ek-Raat

SHALIMAR PICTURES
BOMBAY

PRODUCED & DIRECTED by
W. Z. AHMED

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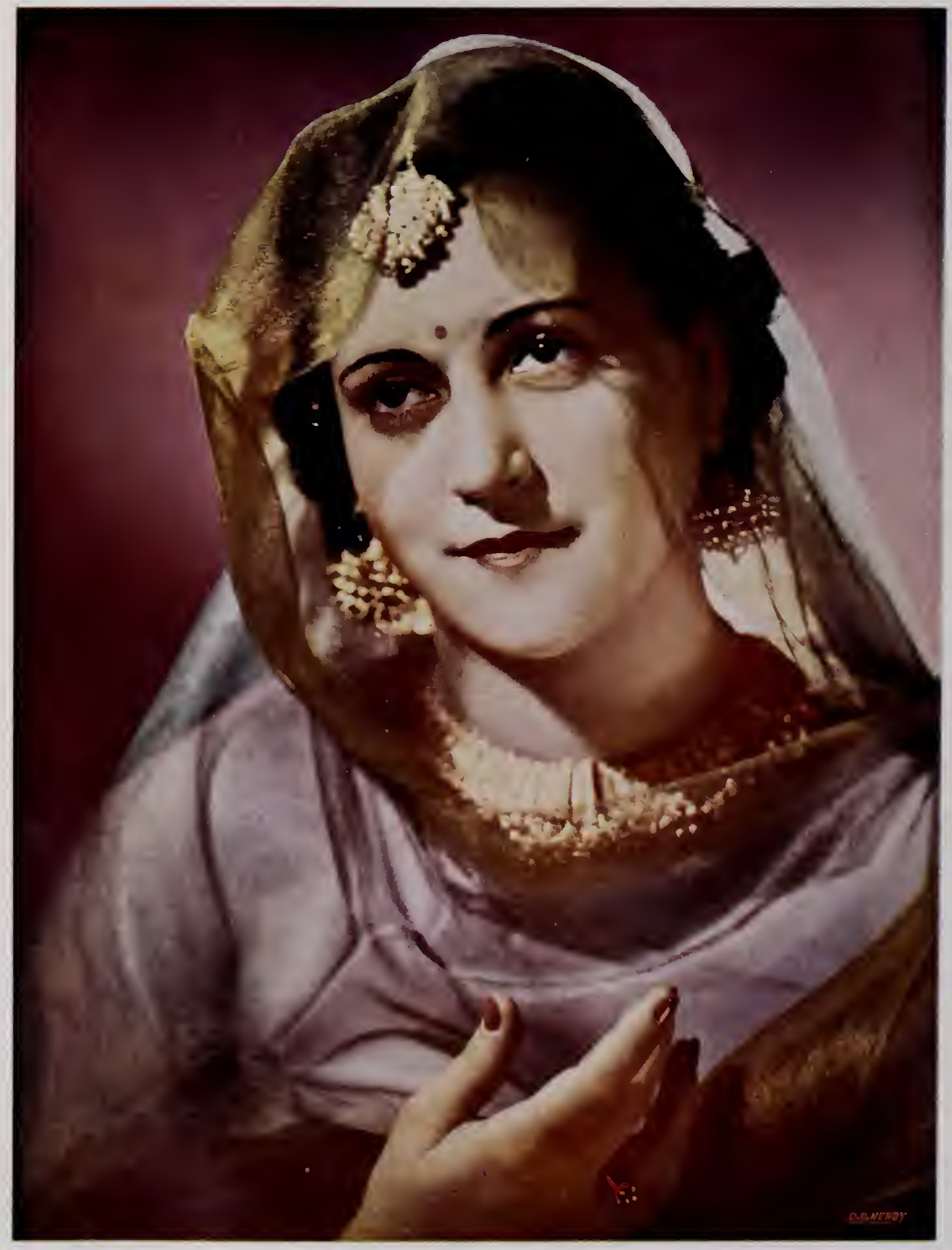
Ek-Raat !
Mun-ki-Jeet !!
Roopmati !!!



NEENA & PRITHVIRAJ in

Ek-Raat

" WE LOOK BEFORE AND AFTER,
AND PINE FOR WHAT IS NOT:
OUR SINCEREST LAUGHTER
WITH SOME PAIN IS FRAUGHT;
OUR SWEETEST SONGS ARE THOSE THAT TELL OF SADDEST THOUGHT. "



SULOCHANA—

Here is a face that is familiar and dear to millions all over the country. She is coming back to the screen, charming as ever, in "Ankh Michowli", a social story of Amar Pictures.

THE PICTURE FOR MODERN PEOPLE

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THE MIGHTIEST HUMAN DRAMA EVER FLASHED ON THE SCREEN



MUSIC BY :- **MUSHTAQ HUSSAIN**

EVERY SONG WILL CAPTURE YOUR HEART

UNDER PRODUCTION

1. "HASTI" **2. "KHAYYAM"**

*Directed by :—***ZAHUR RAJA**

PARTICULARS :—

EASTERN PICTURES, Naigam Cross Road, Dadar, BOMBAY 14.

LOOKING YOUR AGE

Strange Ways Of Men And Women

I am unfortunately the type of person who sees humour in the most awkward of situations. When I hear of people being knocked down by buses I always consider the bus's point of view and feel exceptionally sorry for the transport in question. This is my natural reaction but people assume that I am trying to be funny and so I am continually being told to "Be my age".

Since I am still young and dewily innocent I have every right to react to such situations in a juvenile manner. So when one of my young but oh, so sophisticated friends says, "Be your age", I retort "Be *your* age".

My retort "Be your age" is a statement worth looking into.

Women (contrary creatures) are never content to be their age. When they are young they are dying to be older and more sophisticated and will do anything to appear just a little older.

On the other hand the old or shall we say matured, endure various forms of self-inflicted torture in their efforts to be rejuvenated. Why some of these creatures will not come down to earth and act their age is beyond the comprehension of the most learned of thinkers.



He has to walk sideways through any reasonable door.

Such women are to be congratulated only on the bravery they show in enduring the pain and discomfort through which they must go in order to show Nature that this old age business is all bunk.



Begins to wear more girlish clothes than she wore at eighteen.

I have met women. I have thought them lovely only to be disillusioned when I found that within the privacy of their rooms they removed such things as wigs, teeth, false eyelashes and various other gadgets which they used in order to keep that grandmother look at bay.

THAT AIR OF BOREDOM

The young girl of eighteen feeling that men are attracted only by so-



Removed such things as wigs, teeth

phistication plucks her eyebrows into two exotic arches, paints her mouth a seductive scarlet shade and adds to this an air of boredom. She dresses in styles too old for her and speaks flippantly about such subjects as love and marriage, hoping that people will think she is a woman of the world.

That same girl when she reaches the age of forty-five will begin to wear more girlish clothes than she wore at eighteen, do her hair in baby curls and giggle childishly.

Then the men. We must not forget to pull them to pieces too. There is the youth who tries to convince everyone that he is not just sixteen. He is a man he thinks, because he shaves twice a month with his father's discarded razor blades, sucks at an empty pipe, has a coat with shoulders padded so that he has to walk sideways through any reasonable door and has a girl friend who in a weaker moment said he looked like Clark Gable. When he gets a little older he adds to his manliness by wearing under his nose something which from a distance cannot be seen but on getting nearer turns out to be six hairs on one side and five on the other and is termed a moustache. This he tends and grooms with the same care a gardener lavishes on a prize rose, because it is a symbol of his 'manliness'.

BEYOND THE FORTIES

Then there is the man of 45 or 50 who wants so much to be 25 again.



Exhaust themselves trying to fit him into the body belt.

He looks with envy at young couples enjoying themselves and curses Nature for having robbed him of his youthful charms. He longs to snook around with lovely girls but his bald head gives him an inferiority complex. Then he takes an interest in newspaper advertisements and as a result of this goes out and buys himself hair growers, body belts and what-nots.

He is late for work every morning after this because he is so busy shampooing his head to restore that glorious flowing black hair that once was his. As if this isn't torture enough, he and his servant exhaust themselves trying to fit him into the body belt which is guaranteed to make his tummy go back to where it should be. At last he feels youthful enough to venture forth as an escort to some lovely lady of an equally doubtful age but he doesn't fool anyone. He looks to the world just what he is—an elderly man trying to be young again.

He tries to live as vigorous a life as a young man but this isn't very easy with an elastic band strangling him about his middle. His friends look at him with pity and amusement in their eyes and say "look at old Bill making a fool of himself."

No, my friends, it just isn't worth the effort. Be your age and you'll be happy. When you are young, behave in a youthful manner. Laugh a lot and be as crazy as you like. Your youth is all too short. Don't waste it on striving to look older. Look around at all the elderly people trying to look young and be thankful that you are really young.

When you reach middle age face up to facts and realize you'll never be young again. Grow old gracefully. Greying hair is most attractive, and a dignified manner more likely to impress the ladies than dyed hair and a corsetted middle.



Surely, S. Baburai is the medico in "Khilouna", a social picture of Amar, though Snehprabha doesn't seem an interested nurse.

A TAJ MAHAL PICTURE

A Team That Beat



Cupid At His Ancient Game

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OUR REVIEW

"Pyas" Delights The Thirsty Fans

Snehaprabha And Gulab Score

Ram Daryani Produces A Hit

Here is a beautiful picture which one should not miss. It is beautiful in conception, beautiful in execution and beautifully presented.

This is perhaps the best effort of Director Ram Daryani who has given us before quite a few successful pictures.

In "Pyas", the director, however manages to capture a wonderful harmony of all dramatic elements and from reel to reel one is taken through a delightful entertainment correctly punctuated by comedy and pathos, by music and romance and by drama and instruction.

Yes, "Pyas" has become a beautiful picture. Thanks to story-writer K. S. Daryani and to Director Ram Daryani.

Incidentally, this is the first really all-round good picture that has come out of the Ranjit Studio after "Achhut" and "Sant Tulsidas" which is saying a lot for "Pyas".

A RICH AND POOR STORY

Rai Saheb Bhagwandas is a rich modern man. The picture opens with his ailing wife holding an infant baby. Rai Saheb's wife is suffering from consumption according to Dr. Sunderlal who plots to get rid of the wife and the child and instal his own elderly niece Menaka as Rai Saheb's wife.

The ailing mother suspecting the pseudo-doctor's machinations runs away with her infant baby in the dead of the night and walks to a suburban village and there handing over the baby to the Mukhiya (headman of the village) dies.

Days later the dead body of the woman is found floating in the river. Rai Saheb Bhagwandas is heartbroken. Knowing that his wife is dead, he institutes a frantic search for his child but fails to find the baby. Dr. Sunderlal has in the meanwhile managed to get his niece Menaka married to Rai Saheb Bhagwandas.

By devious ways Dr. Sunderlal blackmails his own niece and manages to shell out money from her.

Time passes and Chiman, the adopted child of the Mukhiya, becomes a vigorous youth of his village. He has a playing mate in Radha, the daughter of the village doctor. They are in love with each other.

By coincidence, Chiman and Radha meet Rai Saheb Bhagwandas and party who had come on a picnic to the village river. At this stage Chiman is introduced to Rup, a charming daughter of Rai Saheb's friend whom the Rai Saheb treats as his own daughter.

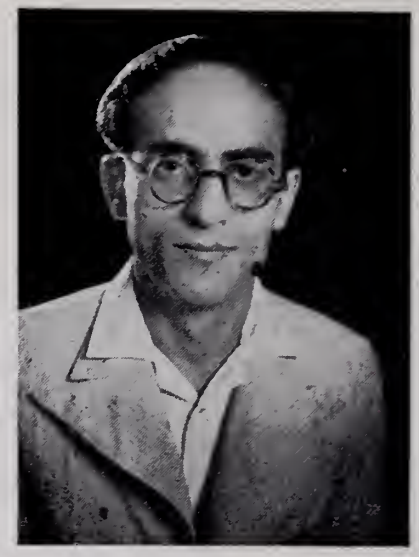
PYAS

Producers: *Murli Movietone*
Language: *Hindustani*
Story: *K. S. Daryani*
Songs and Dialogues: *D. N. Madhok*
Cinematography: *Krishna Gopal*
Audiography: *K. V. Shah*
Music: *Khemchand Prakash, Snehaprabha, Ishwarlal, Nazir, Shamim, Gope, E. Billimoria, Gulab, Sharifa etc.*
Released at: *Imperial Cinema*
Date of Release: *14th Feb. 1942*

Director: RAM DARYANI

Chiman soon goes to the city and there meets Rup and her elite circle of people. To the village boy the glamour of the city is fascinating.

Back to the village Radha with whom he is in love compels him to forget the town. At this stage, Relu, a village eccentric who is in love with Radha, picks up a quarrel with Chiman and spills the beans regarding the mystery of Chiman's parentage.



Mr. Ram Daryani, the young man who directed "Pyas".

Chiman who was so far in the belief that the village Mukhiya and his devoted wife were his parents is shocked to hear of this mystery. In a temper, he demands to know who his real father was and swears to visit his vengeance upon him for ill-treating his mother.

He goes to the city in search of his father without knowing that Rai Saheb Bhagwandas who has been so good to him in the past was his own father.

Chiman meets Dr. Sunderlal who tries to kill him by an injection but just in time Rup saves him. The drama now travels fast to a climax in which the pseudo-doctor is exposed and he commits suicide and Chiman is restored to his own father.

Chiman, now a rich son of a rich father moves about with Rup. Rai Saheb Bhagwandas fondly entertains the hope of Chiman marrying Rup and arranges a splendid reception for his son with a view to announce the engagement. Chiman remembers Radha but under pressure he gives in very reluctantly. He likes Rup but loves Radha. In the midst of the reception Radha's beautiful music is heard and as Radha steps into the reception hall Chiman runs up to her and is overwhelmed for a moment.

But Radha has come to sacrifice her love for Chiman by blessing his union with Rup. Rup who is an in-

telligent girl sees the conflict of emotions and decides to give up Chiman so that he may marry Radha.

Thus ends a story, well written, better told and cleverly presented.

The village atmosphere in the picture is beautifully portrayed and provides some highly interesting asides, especially in the performance of the village doctor and his quarrelsome wife.

SNEHAPRABHA SCORES

Snehaprabha is so carefully photographed that at places she looks almost beautiful. Her performance is classic in comparison with the others in the picture. By her sincere portrayal, Snehaprabha brings to life the village girl's role which she plays. Her music is the ideal for a talking picture—just sweet melody, natural and yet pleasing.

Ishwarlal as "Chiman" is a bit too old to be a boy of 18 years as the story says. That is a bit of a strain to the imagination. Ishwarlal's performance, however, is not so bad. He would have improved had he put more heart into his work and been less artificial.

Gulab as the village doctor's wife gave marvellously effective work—just the work which helped Snehaprabha to be built up. Artistes like Gulab are getting rare in these days, because they not only give their best but they give a good hearty push ahead to the new comers.

Shamim works like a good looking doll and no further, while Nazir tires one with his frowns and extra affected tone of dialogues. E. Billimoria is quite good as the scheming doctor.

Sharifa as "Menaka" proves an unfortunate cast. She looks too old and flabby, though she delivers her dialogues beautifully.

THE OLD K. G.

Photography is beautiful and right in keeping with the old established reputation of Krishna Gopal. Yes, the master has not forgotten his art.

Other production values are also well balanced and well presented.

The music of the picture is a definite attraction, the songs being well worded and better sung.

Ram Daryani has directed the picture superbly by exploiting every possible opportunity for comedy and drama.

Well, "Pyas" is a big success and incidentally is one of the few pictures that deserve to succeed.

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VIJAY BHATT

•

Art Direction:
KANU DESAI

•

Story:
V. AUNDHKER

•

Hindi Dialogues:
PANDIT ANUJ

•

Audiography:
L. J. BHATT

•

Photography:
P. KUKDE

Music:
SHANKER RAO VYAS

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OR RAM RAJYA

Direction:
VIJAY BHATT

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OUR REVIEW

"Beti" Draws Well At Opera House

Khursheed And Vasanti Sing Well

Here is a story that could have become a thrilling motion picture with its inherent drama, but some how, due to lack of initiative, it has just become another Ranjit entertainer. Thanks to Jayant Desai, its director.

The picture opens beautifully, indeed, too beautifully for Jayant Desai.

In a streamlined sequence we are shown a rich child, Kiran, being woken up to the clock by a doctor attended by several nurses. No sooner the child yawns, a throat spray is dexterously used by the doctor. Some more medical fussing and we are introduced to Kiran, the little daughter of Rai Bahadur Vidyapati, a rich millowner.

When the child frets about the close medical guard standing sentry over her, the news is telephoned to R.B. Vidyapati at his office. He leaves his heavy work and rushes home to scold the doctor for finding his only child in tears.

Yes, a very beautiful beginning to a comedy. But that is all. Afterwards it all travels the usual Ranjit way. We won't say, it deteriorates.

Little Kiran tired of the fuss made over her, rebels as any child would and escapes from her room to the streets to watch a juggler giving his monkey the usual turns. She is so scared of her home that she follows the poor juggler to his home and insists on staying with him in poverty.

BETI

Producers: *Ranjit Movietone*
Language: *Hindustani*
Dialogues & Songs: *D. N. Madhok*
Cinematography: *Gogate and K. Gopal*
Audiography: *Trivedi and Subedar*
Music: *Jnan Dutt*
Cast: *Khursheed, Vasanti, E. Billimoria, Aroon, Ghory, Khatoon etc.*
Released at: *Royal Opera*
Date of Release: *7th Feb. 1942*

Director:
JAYANT DESAI



Mr. H. S. Bhopatkar, the managing partner of Bhopatkar Theatres is a chip of the old block. Mr. Bhopatkar Junior has studied showmanship through sheer practical experience and knows his job well

The juggler has eleven children of his own not to speak of a waster as a brother. But here we are introduced to the shrewish wife of the juggler who gives a very satisfactory performance as a woman of the world. The juggler's wife objects to the free board and lodging given to Kiran by her good hearted husband. But just then Jeevan, the musician-brother, takes Kiran in his charge.

Jeevan is intended to be a passionate musician who lives for his music. He, his violin and his dog Moti! A perfect equipment for the role, but Aroon who plays the role remains a miscast till the last foot.

A passionate musician looks different, entirely different, and the director could not make up his mind whether to make his hero a dreamy musician with a distant look or an athlete with wrestling muscles. The product that appears on the screen as a result of this conflict is an entire miscast. Aroon is miles away from the musician ideal and nothing in his physical frame-up suggests even a distant note of music.



In one of the few poses in which Motilal looks very natural, Director Kedar Sharma uses the great star to advantage in "Arman", a Ranjit Picture.

A MOMENT OF PHILOSOPHY

Now Jeevan is expected to meet Jyoti. Jyoti has a beautiful voice and in a significant dialogue we are told that Jeevan is the eternal musician and Jyoti his eternal mate with the divine voice. At this stage the drama was on the point of taking a philosophic turn but Jayant Desai misunderstood the traffic signal and leaving philosophy alone took the box-office turn to travel the Ranjit high way.

After this we come to the usual hocus to find Jyoti being harassed by her uncle who is a sort of a strong man. Her uncle wants to give Jyoti in marriage to Nandoo Seth, a rich old fool, in consideration for some money. By this time Jyoti has fallen in love with Jeewan and has also met Kiran.

Through devious ways, some intelligent, some not, we are shown the ups and downs in the romance between Jyoti and Jeewan with Kiran playing the little angel.

All this muddle ultimately straightens out and Kiran who is by now restored in her father's home becomes the guardian angel and gets Jeewan and Jyoti married with her blessings.

And thus ends a story which had promised so much in the beginning and gave so little at the end. Thanks again to Jayant Desai.

What, however, surprised me in this picture was the poor technical work. Hitherto sound and photography at the Ranjit Studios have been always satisfactory. But somehow, "Beti" seems to have been less carefully produced because at many places the camera work is far from satisfactory, even the ordinary pan shots straining the eye. And the sound is not so happy either.

OVATION TO KHURSHEED

Coming to the performances, Khursheed and Vasanti naturally become popular. But they haven't much to do in the way of emotional work. I am surprised to observe Vasanti's faulty tone of diction after three years of her stay in Bombay. It is high time that she takes up serious coaching in Hindustani.

Of the rest, E. Billimoria and Khatoon gave complete satisfaction. Khatoon was particularly brilliant in parts as the shrewish wife of the juggler.

Ghory as the crack doctor with the French beard was ideal and did very well.

Aroon, who has previously exhibited a sensitive skin to criticism, has very slightly improved in comparison with his previous work. But he works in a role that does not suit him at all, with the result that his performance fails to appeal. The boy, however, seems to sing pretty well and definitely has a future on the screen if he trains himself on right lines.

Well, "Beti" is not a good advertisement for Jayant Desai as a director, though it is a good recommendation for him to the producer, for, whether you like it or not—"Beti" is a certain box-office success. And despite the critics, the crowds clamour to see the picture and Khursheed's appearance gets a royal ovation.



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Dialogues & Songs: **WAHED QURESHI**

Musical Score: **MADHULAL & BALDEO**

Photography: **AHMEDULLAH**

Audiography **BEHRAM BHARUCHA**

Directed by: **S. M. YUSOOF**

Produced by: **CHHOTUBHAI DESAI**



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Banker's Daughter Becomes Glamour Girl!

Shobhana's Silver Screen Career

By: Hyacinth

Not even my worst enemy can call me bad-tempered. I let people tread on my toes or drop things on my party dress without losing my temper, but even my sweet nature turns sour when I travel ten miles to interview someone who isn't there to be interviewed because she's catching up on her beauty sleep.

The someone in question is Shobhana Samarth. I was to have interviewed her at 2-30 p.m. She appeared at 4-30 p.m. After two hours of phoning to her house and being told by a cowed servant that she was asleep and not to be disturbed, I was so mad I did everything but breathe fire.

At 4-30 p.m. there was a rustle outside the door and Shobhana floated into the "filmindia" office wrapped in a cloud of yellow sari, looking very pleased with herself and not at all repentant. "Hello everyone", she cried. "I worked all night so I've only just got up and I've dashed here without even having my daily ablution!"



"Did she know any rajahs?"

Meanwhile I sat sullenly in my chair seething within and trying to look like a martyr. Evidently my display of temper wasn't very impressive because I was completely ignored while, Shobhana and Mr. Baburao Patel carried on an animated conversation.

Now Shobhana is a very lively conversationalist and soon I found myself listening with interest and then joining in. Before long Shobhana and I were old friends and I had quite forgotten to be angry.



—she is constantly knitting sweaters for her family.

That's what Shobhana is like. She has a strange effect on people. She charms them into liking her without making any conscious effort. She doesn't gush or try to impress you and yet you can't help but like her.

She isn't even beautiful. She has a very lively face which lights up when she talks. She is quite light skinned and has brown hair and eyes. Her forehead which is high and curved shows she is intelligent. Altogether it is a very attractive and expressive face.



Shobhana Samarth, the heroine of "Bharat Milap".

BABY WITH BANK

Shobhana was born on 17th November 1916 in Bombay. She was an only child and as such very spoilt. Her parents could afford to spend money lavishly on her because they were wealthy. Her father Dr. P. H. Shilotri M.A., Ph.D., who was one of the pioneer bankers of India started the Shilotri Bank of Bombay.

In 1926 Shobhana and her parents went abroad. Little Shobhana was the pet of everyone on board the ship but all this attention did not turn her head any more than her present success has.

She visited London, Paris, Venice, and America. In America her parents made their home in New York for nine months but during that period they visited different parts of the country.

Shobhana's young American friends plied her with questions about India. "Did she know any rajahs?". "Were there any tigers in the village where she lived?"

Shobhana who was mischievous and even at that early age had a great sense of humour, took a keen delight in inventing exciting tales about her life in India so much so

that her playmates came to look upon her with awe.

When the Shilotri family returned to Bombay, Shobhana was sent to the Cathedral School where she stayed for a year.

THE BANK GOES BROKE

Shobhana continued to lead the life of a spoilt little rich girl until 1928 when a great misfortune befell the Shilotri family. Shobhana's father had been buying gold worth lakhs but suddenly in 1928 the price of gold took a downward dive and as a result of this Shobhana's father lost several lakhs. He had other losses besides this and very soon the bank went into liquidation. The Shilotris were now very poor. Shobhana says "I was supposed to have been born with a silver spoon in my mouth but it couldn't have been real silver because my good fortune didn't last very long."

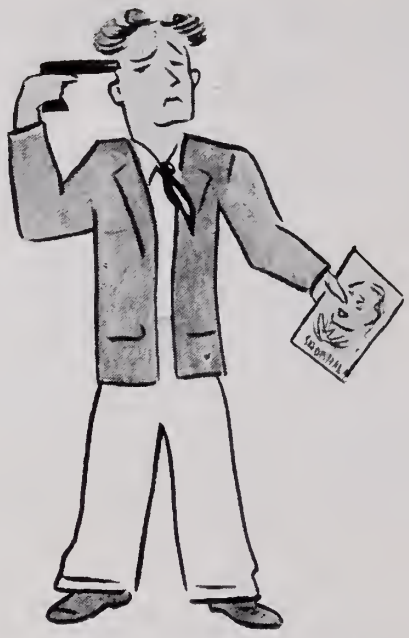
PORTIA AT 13

She found it hard to adapt herself to this new life of poverty. The little girl who had had everything she wanted soon found that people who lived on Poverty Street had to do without a lot of the pleasanter things of life. Poverty may have robbed Shobhana of her 'wrapped in cotton wool' look but it had its compensations because it strengthened her character and altogether made her a pleasanter little girl.

In 1931 the family shifted to Bangalore where Shobhana went to Baldwin's High School. She was put into the 2nd standard but in six months she was promoted to the 6th standard. When Shobhana told me this I was inclined to be sceptical at first but then I remembered that her father was a brilliant man and I realised that he'd probably handed on some of his brain power to his daughter.

In order to keep Shobhana in school and his family from starving Mr. Shilotri gave private tuitions to students. His wife also helped by teaching in a Marathi school.

In December of 1931 Mr. Shilotri died of haemorrhage of the heart. Shobhana says "I think my father actually died of a broken heart. He hated to see my mother working for



The fan has committed suicide by now.

a living and he hated to see me doing without toys and pretty clothes and as the years went by and our luck didn't turn he grew more and more depressed. I suppose his poor heart just couldn't stand the strain."

Shobhana and her mother returned to Bombay at the end of December. They stayed with Mrs. Shilotri's brother and his family. Shobhana was sent to a convent school in Bombay where she completed her schooling. Unfortunately she was not able to appear for her Matric exam because she joined the films before then.

Actually she never dreamt that she would ever become an actress, although she was always chosen for the leading roles in school concerts and once excelled in the role of Portia when she was only 13.



Don't indulge in this back slapping business unless you are a friend of hers.

Ten years ago all film actors and actresses were supposed to be people of shady reputation and because of this, Shobhana's uncle was very much against her joining the films.

MEETS HER PRINCE CHARMING

Shobhana by now was an attractive young woman and used to move about in social circles with her mother. So it was that she came to the notice of the producers of Shalini Cinetone of Kolhapur who offered to make her a star. But Shobhana's uncle was horrified at the mere prospect of his niece mixing with the wolves of the film industry and the offer was turned down.

Soon after this Shobhana and her mother went to live on their own. Mrs. Shilotri sold all her jewellery because they needed the money so badly and Shobhana helped her by teaching privately. It wasn't an easy life but they were happy because they were completely independent.

Now it happened that the landlord of the house they were living in was a film director and had many friends among the people of the film industry. One of these friends was a young man by the name of Samarth who had just returned from Germany and who was trying to make a name for himself as a director. He was quite a wealthy young man and was the son of the Hon. Mr. N. M. Samarth.

On one of the occasions when young Samarth decided to visit the Shilotri's landlord, the Shilotris were also visiting him and here it was that young Kumar Sen Samarth met Shobhana who was soon after to become his wife. Shobhana laughs when you suggest this, but, I daresay it was a case of love at first sight and electric currents passed between the two of them in true penny novelette style. Anyway, they did find they had a great deal in common including a common birthday. They were both born on November 7th.

Before long Shobhana and Mr. Samarth got engaged and it was at this time that Shobhana's film career began.

Her fiance felt that it would be quite safe for her to become an actress because he was in the film business and could keep an eye on her in case she was tempted to stray from the 'paths of righteousness'.

SHOBHANA GETS GOING

Shobhana's first film was for Kolhapur Cinetone. It was "Orphans of Society" and she played the lead. It wasn't a successful picture but the critics gave Shobhana good write-ups.

Next Shobhana took time out to get married. She had been engaged for six months and her fiance was beginning to be impatient. Then she returned to work at the Kolhapur studios but they couldn't find a picture for her. In all the 13 months she worked for them she only made one picture. After she left Kolhapur Cinetone, Shobhana came to Bombay and joined the Sagar Film Co. where she wasn't able to work for ten months because she was busy having a baby.

She made one film for Sagar's with Sabita Devi called "Kokila".

Then she joined General Films at the end of 1937 where she made "Industrial India" and "Pati Patni". Next this female rolling-stone joined Hindustan Cinetone and made four pictures, the most important of these being one called "Mud".

After leaving Hindustan Cinetone, Shobhana worked for Asha Pictures, Ranjit, Prakash, and Circo. She is still with Circo and is working under Kardar in "Nai Duniya".

None of Shobhana's films have been great successes and yet she is one of the most popular and highly paid stars.

She is in great demand and consequently has very little time to spend with her husband, mother and little daughter.

When she is with them she is very happy. Her daughter who is six years old is a very clever little dancer and singer.

Shobhana has a very beautiful and youthful looking mother. Mrs. Shilotri has acted in one film. It was called "Frontiers of Freedom."

Mr. Samarth is a very clever director who deserves much more publicity than he is getting at present. Besides being clever he is also handsome and modest which is a most unusual combination.

When Shobhana is at home she is constantly knitting sweaters for her family. When her cook stays away she does the cooking for the family and is always experimenting with new recipes. But Shobhana is not really domesticated. She is first of all a career girl. She loves her work and would like to continue to be an actress all her life. "But", she says "I would hate to have to play the role of an eighteen year-old girl when I am over thirty. There is nothing so ridiculous as the sight of a not-so young woman trying to appear girlish."

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When Shobhana is middle-aged she would like to play Marie Dressler roles.

At present she likes playing ultra modern and sophisticated roles. Her husband has directed her in one picture. It was "'Ghar Jawai"

"MAN-TO-MAN" TYPE TOMBOY

She is constantly getting letters from fans and one fan, who thought he was desperately in love with her, wrote to her threatening to kill Prem Adib (with whom she often acts) if she acted with him again. Well, Prem Adib is with Shobhana again in "Bharat Milap" and is still as far as we know, very much alive, so I take it the fan has either committed suicide by now or he has fallen out of love with Shobhana.

Then there is another fan who phones Shobhana every night at 1 p.m. without fail. When she lived at Worli her fans got to know her address and she was constantly being embarrassed by visits from complete strangers who just dropped in to see her at all hours of the day.

Shobhana loves to swim, ride and dance but seldom gets a chance to indulge in these pleasures because she is so busy.

She asked me to say especially, that she is passionately fond of dogs. She likes simple clothes and doesn't wear jewellery.

She is an astute business woman and is insured for Rs. 35.000/-. Her husband is insured for Rs. 50.000/- and her baby for 19.000/-. These large figures make me dizzy. With so much money about, you'd think the woman would be content to retire.

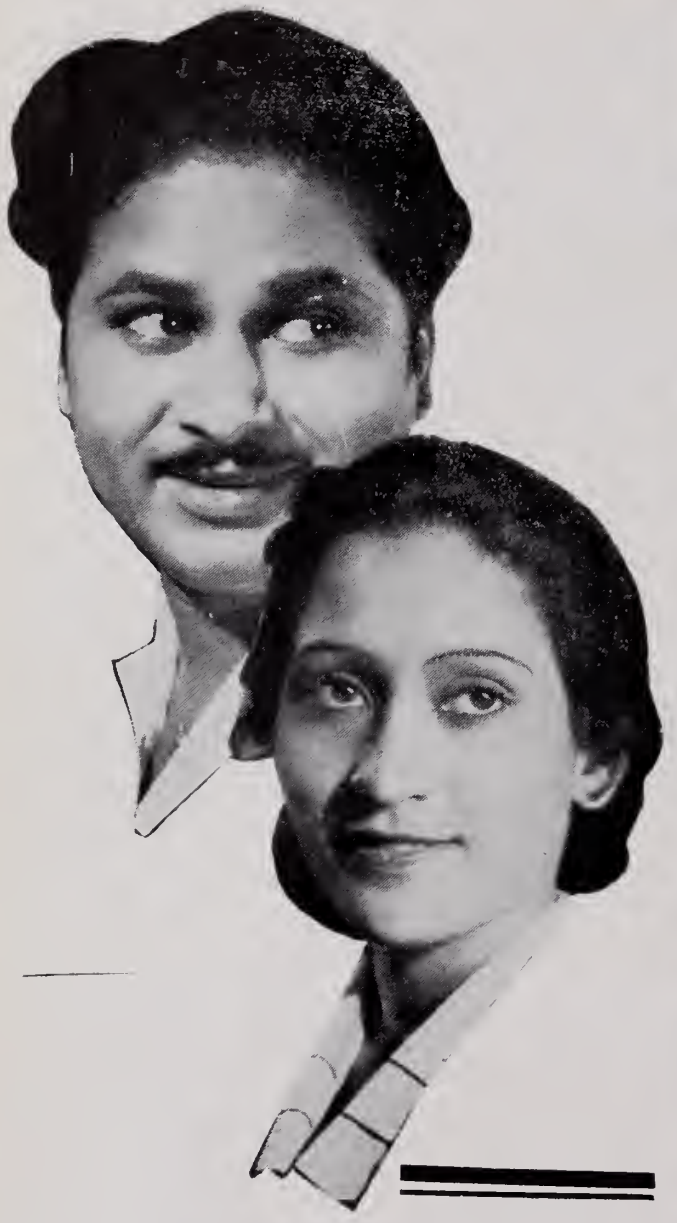
But Shobhana gets too much fun out of acting to want to turn her back on film work. She is known as the "tom-boy of the industry" because she can be dared into doing any sort of crazy things and because she has a sense of humour which makes her say very witty things.

She is the sort of girl men like having "man-to-man" talks with because she is intelligent and not a prude.

Slap her on her back and call her a regular fellow and she'll be more pleased than if you were to tell her how beautiful she is.

But, lastly a word of warning: Don't indulge in this back slapping business unless you're a friend of hers, because the girl has spirit and she'd up and slap a stranger back and it wouldn't be a love-tap either!

Fans may write to Shobhana Samarth at Shah Baug, Pedder Road, Bombay, which is her residential address.



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Sir Radhakrishnan On Indian Films

Says Character Of Its Workers Lends Status To An Industry

(By: Our Special Representative)

Who expects Sir Sarvapalli Radhakrishnan to keep mum? For a man, who has talked his way to the top, his sealed lips at the premiere of "Bharat Milap" came as a surprise to me. It was perhaps the first time that the grace of his distinguished presence was lent to an Indian picture. Had he gone a little further by speaking something on the occasion we would have heard words of wisdom for which the world so anxiously waits, especially when they come from the lips of Sir Radhakrishnan, philosopher and universally acknowledged cultural representative of India.

Already in the city, he had delivered the convocation address for the Women's University and beaten the wagging women at their own game of talking by a very thought-provoking lecture on women's education. He had also delivered an oration on the martyrdom of Imam Hussain and attended numerous other functions every minute of his three days' stay during which he had given the benefit of his great philosophy and study to the cultured crowds of the city of Bombay.

But strangely enough, this great man of letters had made it a condition to remain silent at the premiere of "Bharat Milap", and it was on that condition that he had agreed to attend the opening of the picture.

That was certainly a step-motherly treatment given to our film industry which has already become perhaps the most potential force of mass education and mass entertainment.

"filmindia" decided that Sir Sarvapalli Radhakrishnan shall not escape.

And he had to be trapped at the last minute on the Railway platform while departing for Kolhapur. The only way to get him quietly in the midst of the farewell crowds was to smuggle myself into his first class compartment and there corner him



Sir S. Radhakrishnan, author, thinker and philosopher, Vice-Chancellor of the Benares Hindu University.

and make him talk on an industry which has already opened over 1200 class-rooms for our teeming millions all over the country.

Back to the wall, the philosopher had to open his sealed lips.

MYTHOLOGICAL THEMES FOR ENTERTAINMENT

"Surely, I like that picture", said Sir S. Radhakrishnan, referring to "Bharat Milap", "It is an adequate representation of the original story as obtained in the *Ramayana* and though some liberties have been taken by the scenario-writer, I guess they were necessary for pictorial presentation. After all, a picture has to be made not only spectacular but interesting for the masses to be entertained."

"I know mythological themes appeal more to our people in view of the inherent traditions of religion and devotion in the mind of the average Indian. Mythological pictures, therefore, in whatever language they be, have a wider appeal as the relevent incidents are recognised and appreciated by masses all over India."

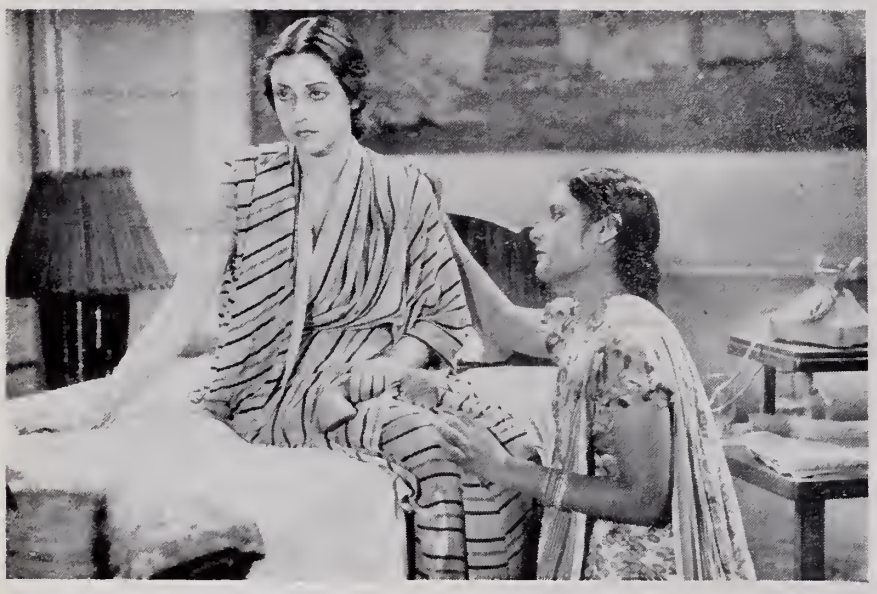
It is always difficult to interrupt the harmonious flow of speech of Sir Radhakrishnan. It is almost a crime. And yet I ventured a question inquiring whether he had noticed the omission of the popular episode in 'Bharat Milap' in which Bharat prepares to consume himself in fire because Shri Ram fails to return in time after the fourteen years of his exile.

"You are right", said Sir Radhakrishnan sharply. "This was a dramatic enough incident, which they could have picturised.

PICTURES OF DAILY LIFE

And then the philosopher sniffed the air and I found that for the first time he had noticed the existence of smoke in the compartment. Tracing the source of the smoke I found a European Army Officer in uniform pulling at his cigar with traditional complacency. This 'empire builder' was unaware of the august presence of the great Indian philosopher opposite him. It seemed that even our discussion in English was lost on him and nothing could possibly have induced him to withdraw his head from the Anglo-Indian paper which was giving the umpteenth assurance: "We shall hold Singapore till the last".

"We are getting a little too much of this mythology" said Sir Radhakrishnan, probably having considered the cigar smoke as an inevitable sign of modern civilization. "We should retain all our ancient ideals but they must find parallels in the life of modern people and the modern conditions. The film industry, or at least a part of it, in this country, must get out of mythology and saints in the various provinces. The industry is now thirty years old and it must give to the nation pictures around our daily life and its social and economic problems."



Naseem has many a pathetic situation in "Ujala". This is one of them in which eloquent grief lends a suitable frame to her classic features.

"I am not suggesting that our films as also our literature should give up the ancient ideals of piety, loyalty, patriotism, duty, brotherly love, in fact any of the fundamental human emotions and feelings, but in order to be more instructive, they must be portrayed against the modern background.

"India's history, both mediaeval and modern, will supply any number of themes for biographical pictures. Travelogues, documentaries, newsreels and shorts, such as they produce in America, must now be started here. I have noticed some attempts of late in this direction, but I am afraid not much is being yet done."

That reminded me of a film that was once made by someone of the Benares Hindu University and I remarked: "Sometime back, the film of the Benares Hindu University was taken, but it was never shown in the country. Was it because the job was not done well?"

"I do not know" observed Sir Radhakrishnan.

"Don't you think, therefore", said I, "that a new film should be made of the Benares Hindu University as suggested by 'filmindia'? Won't it help your propaganda for collection of funds by presenting its unique story of progress in the most vivid way?"

"Undoubtedly," said Sir Radhakrishnan.

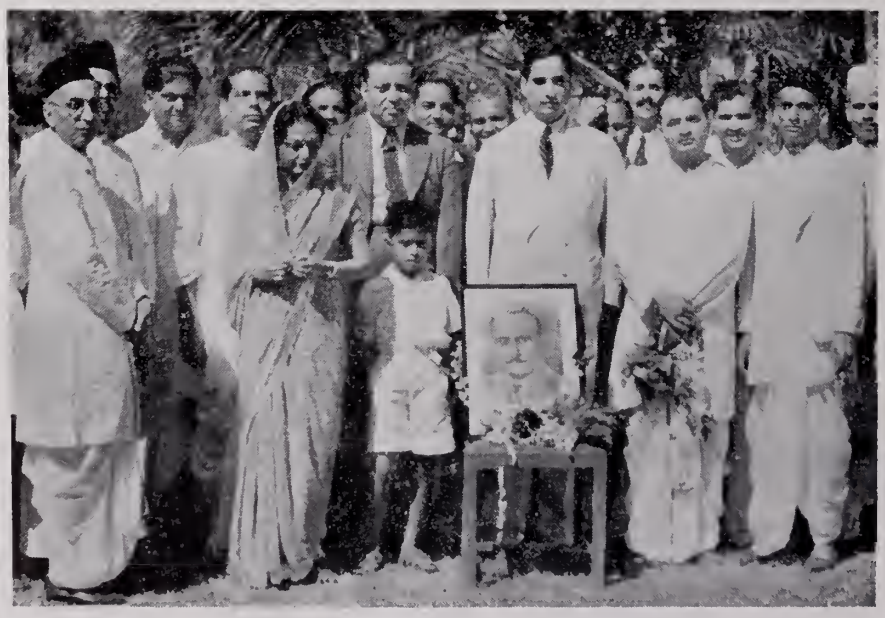
STATUS OF FILM INDUSTRY

"Do you think," I ventured, "that we have the necessary men and means to attain an all-round high standard like the Hollywood pictures?"

"I do", said Sir Radhakrishnan. "Whatever I have seen of the Indian film industry gives me faith that if an earnest effort is made we shall be equal to the task. More and more young men, university graduates of both sexes, are becoming artistes, technicians and directors. There will be never any dearth of finance because this is an industry where people make money and which is progressive in many respects."

That gave me a clue to obtain, if possible, the seal of approval from such a high educational authority for the film as a respectable profession for our young men and women. "So, you don't look with disfavour on our educated young men and women getting into the industry and, in your opinion no social stigma attaches to this vocation?" That was from me and I wondered whether I would be disappointed.

"There is no industry that makes for human usefulness and human happiness that I shall put a ban upon", said Sir Radhakrishnan empha-



At the inauguration of Laxmi Pictures, the dear old memory of the late Kikubhai Desai is revived at the Paramount Studios. From left to right: Seth Chunilal Desai, Mr. Chimanlal Trivedi, Mr. K. C. Dey, Miss Leela Desai, Mr. Baburao Patel, Mr. M. A. Fazalbhoy, Mr. Kikubhai Desai Jnr., Mr. Shiraz Ali Hakim and Dr. Patel.

tically. "It is no use having any conventional ideas about modesty, morality and manners. There will be good men and bad men in every field of human endeavour. What counts is the personal character in every branch of human activity and walk of life. That is really one's own pleasure. One is entitled to make any use of it. But we have to teach as many men and women as we meet to make good use of it. There is no reason why the atmosphere of the film line should be considered particularly unworthy. After all, it is the men and women in it who can make it sublime or degenerate. When the industry gets manned by desirable sort of people, the atmosphere will be quite pure and noble and ennobling. Let us have such idealists. Even today, I do not think every film studio is a place that men of virtue need avoid. After all, if there is anything objectionable today, it can disappear only with the entry of unobjectionable persons in it."

"Besides, it is ingratitude on our part to dismiss those people as unworthy of our association from whom we get our best entertainment. It is a high-brow attitude; We need not affect snobbishness. The films have come to stay for all time and we must now see that we get an excellent deal out of them."

EQUALITY OF SEXES

That led us to a discussion of some current problems and referring to sex equality and particularly to the convocation address delivered by him at the Women's University, Sir Radhakrishnan said, "I do not think there was any difference of opinion between Mrs. Sarojini Naidu and myself on the question of equality between men and women. I am afraid somewhat defective reporting of my address at the Women's University has led to the discovery of difference between us by some people. What Mrs. Naidu said was complimentary to what I said.

"I do stand for equality of the sexes in our modern society. I do believe in equality of opportunity. I do think that comradeship and not competition should characterise the relations between the sexes. Nature has ordained that their functions should be different and I cannot think of a time when their functions will cease to be different. Diversity in their physical frames is, no bar to their unity at all. That fits them splendidly for being men's inspirers and not imitators. A child in his mother's hand is like plastic clay and the privilege of motherhood can never be deprecated by womanhood.

"Women can play a great part in curing the present civilization of its many diseases. War and national hatreds are the great sores from which modern civilization is suffering and women, all the world over,

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which is being shown in the city gives a beautiful promise of the picture becoming a fitting successor to "Khazanchi".

Pancholi's next picture "Zamindar" is a social story of considerable social importance and because it features Shanta Apte, it is also expected to go in a big way all over the country.

PRAKASH PICTURES (Bombay)

"Bharat Milap" released about a month back at the Majestic Cinema, both in Marathi and Hindi versions, is drawing huge crowds and the devotionally minded people of the town have already declared it as a screen hit of the season.

At the studios they are already at a new social picture called "Station Master" which is expected to be completed by the end of next month.

PRABHAT FILM CO. (Poona)

"Sant Sakhu" is running well all over the country.

Just at present the partners are busy thrashing out their differences and yet some of them are also working on the script of a new social play which will go into shooting immediately the differences are settled.

SARASWATI CINETONE (Poona)

"Awaz", a social story telling us the secrets behind the screen is proceeding fast and very recently the studios managed to capture the Moghul atmosphere by going to Agra. With Wasti and Maya Bannerjee in the cast, the picture is expected to be a good box-office hit.

Another picture that will go into shooting after this is called "Kanoon" which treats of the theme of justice. We hope it is justice for the under-dog.

FAZLI BROS. (Calcutta)

"Masoom" is awaiting release in Bombay. It has had a very good press reception at all the stations where it was released.

At the studios in Calcutta, they are shooting "Chowranghee" in Bengalee and Hindi, and quite a lot of work has already been done on this picture. An outstanding feature of the picture is the music direction of Nuzrul-Islam.

NATIONAL STUDIOS (Bombay)

"Garib", a social picture featuring Surendra and Rose has been released at the Swastik Talkies in Bombay, and it is reported that the music of the picture is liked by several in the city. At the studios they have a number of pictures in production, some of them being "Apna-Paraya", "Jawani Qasam", "Lalaji" and "Roti".

"Roti" is expected to be a star production of the studio as it is being directed by Mr. Mehboob, and it features Chandramohan and Sheikh Mukhtar.

BRILLIANT PICTURES (Bombay)

At last these producers have been able to secure a theatre for their



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Direction: M. N. HASHRI

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4. SHAKIR
5. A. R. PAHELWAN

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picture "Municipality" which is drawing crowds at the Novelty Talkies since its release. The picture has received the same splendid reception which it had at several places before Bombay.

Another picture they have in making is called "Pujari" in Hindustani and it is being directed by Kumar Sen Samarth.

NAVYUG CHITRAPAT (Poona)

"State Guests" which features that happy pair of fun makers, Jog and Malwankar is well on way towards completion. It is expected to be released at the New West End Cinema, Bombay sometime in the month of April. Undoubtedly, it will be a comedy worth seeing as Vinayak is putting in his best efforts.

CIRCO PRODUCTIONS (Bombay)

The release of "Apna Ghar" has been unavoidably delayed due to an unfortunate litigation between the producers and a local exhibitor. The picture was advertised for release during the month, but it could not be released because of a court injunction. This picture however will attract a huge box-office collection because of its inimitable cast including Chandramohan and Shanta Apte. The latter is coming to the Hindi screen after a long time and is bound to make a sensational return.

At the studios, Director A. R. Kardar is shooting "Nai Duniya", a social story written by Ahmed Abbas and featuring Mazhar Khan, Arurte and Shobhana Samarth. Still another picture under production is "Bhakta Vidur" featuring Vishnupant Pagnis. This picture is proceeding slowly and will take some time to be completed.

VENUS PICTURES (Bombay)

"Kurtu" is ready for release. This social plot which is written by Mr. M. G. Rangnekar and directed by Mr. Gunjal is reported to have become a good picture. The next picture on the production schedule is "Nari" which will be distributed by Swastik India Limited.

GITA PICTURES (Bombay)

This is a new concern with a very ambitious programme of production. They have taken up "Adhar" as their first social production with Kukku and Umakant in the leading roles. They expect to make this picture a perfect box-office success.

ACHARYA PRODUCTIONS (Bombay)

This is a new concern started by Director N. R. Acharya who gave us "Kangan" and "Bandhan", two great box-office hits from the Bombay Talkies. For his first production, he has taken up a social picture called "Bachelor Father" featuring Kishore Sahu and Protima Das Gupta. The picture is being directed by Mr. Kishore Sahu and already a lot of indoor work has been done at the Shree Sound Studios.



In "Masoom", Mehtab makes a very beautiful nurse.

MOHAN PICTURES (Bombay)

"Taj Mahal", as its name indicates, revives the mediaeval glories of the Moghul Empire. In the story of Shah Jehan the studio has attempted a very spectacular picture which has already been released at several centres and is reported to have done well. It will be screened at an important theatre in Bombay very shortly.

A new picture in making at present is called "Zamindar" under the direction of Mr. A. M. Khan. Still some more under production are called "Zevar" a social picture, "Surdas" and "Sarovarnu Sundari".

EASTERN PICTURES (Bombay)

Zahur Raja, probably the youngest producing enthusiast in the country, has already done a lot of production work on "Badal", a social story featuring Radha Rani, Urmilla and himself. This picture is reported to have a unique and unusual story full of emotional sequences which Mr. Zahur Raja expects to present with a new technique. The next items on the production schedule are "Hasti" and "Khayyam".

BHARAT PICTURES (Bombay)

This distributing office is extending its activities from day to day. They already have "Darpan" and "Swaminath", two social pictures, for release, and we are told that they are also at the back of Acharya Productions.

SWASTIK INDIA LTD. (Bombay)

This is another influential distribution office under the expert management of Mr. Trikamlal Patel. Recently, they have secured a couple of theatres in the city which deal has already become a tremendous success commercially. At this rate this firm will soon monopolise a number of theatres in the city backed as it is with a tremendous amount of finance. A picture that would be released soon through them is called "Avaz" produced by the Saraswati Cinetone of Poona.

AMAR PICTURES (Bombay)

"Khilauna", the first production of this company under the supervision of Mr. Surendra Desai and featuring Snehprabha and Jairaj is expected to be a big success. The cast also contains Prabha and Kanhyalal and with Satyottam Badami having directed the picture one can easily expect it to easily fulfill all the ambitions of the producers.



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Our Cinemas Don't Help To Entertain

Nor Do The Films, Nor The Artistes

I don't like going to see an Indian film. I dislike everything about it, from the ghastly posters advertising it, to the badly sprung seats upon which I have to sit in order to see the film. I am not an ardent film fan. I like to see good Hollywood films, but I don't cry or gnash my teeth if I don't go to the pictures at least once a week.

When I do go to the pictures I like to feel, "Ah, now I can relax and allow myself to be amused". When I go to see an Indian film I can never relax and I'm definitely never amused.

But let me explain more clearly the reason for my dislikes. As I am after all just another member of the gullible public, I am easily impressed by attractive posters. When I see a colourful and artistic poster I think to myself "That film must be good. They've taken so much trouble over the poster". I go to the film expecting it to be good and though the film may be disappointing I am not as displeased with it as I would have been had I been discouraged by a poor poster.

Posters advertising Indian films are becoming more and more elaborate and also more and more confused and weird.

A poster must not only attract the attention of the public, but be so clear and simple that its message can be absorbed immediately. People don't collect in little groups to gloat over posters, they just glance at them as they pass by.

Too many colours are used in Indian posters. The hero's face is painted mauve, the heroine's green and the villains red. In between the coloured faces are slogans advertising the film and these again are painted in various colours. It is easier to absorb a map of this city than to take in all that is drawn and written on an Indian film poster.

AND OUR CINEMAS

Next, I have fault to find with Indian cinemas. They definitely do not make picturesque blobs on the face of the city. Most of them are old buildings and those which are new stay new-looking just long enough to celebrate their first anniversary and then they begin to look like tenements for poor people.

Why can't they be painted more often? Why can't the man in the street remember that walls are made to keep a cinema together and not to be spat upon?

Some people can't sit through a film without getting hungry. Indian films are so long we can hardly blame them for feeling empty inside. Surely refreshments can be provided for these people at a good distance from the cinema? But no, panwallas, chennawallas and chaiwallas clutter up the aisles of cinemas adding to the pandemonium and making them filthier than before.



Our posters are becoming more and more confused and weird.

How can any girl get a thrill out of seeing her favourite star in a romantic situation when the man sitting near her is noisily drinking tea out of a saucer? Ugh!

If I ever get really friendly with a cinema manager I'm going to ask him to keep a little clear place in his cinema so that I can take along my own comfortable chair. Honestly though, have you ever sat on anything more uncomfortable than a cinema seat? No answers to this question are expected!

Then why can't something be done to control the pushing scrambling crowds who fight to get into the cinema? When I eventually get to my seat, I feel exhausted, and by the time I've managed to struggle out of the building when the picture is over. I feel and look a wreck. Why doesn't some bright opportunist start selling knuckle-dusters outside cinemas?



....noisily drinking tea out of a saucer?



....take along my own comfortable chair.

AND OUR PICTURES

Now about the actual films. They leave me absolutely cold. The tragedies are too too heavy and the 'comedies' just miss being funny. As a whole the stars are lifeless. They don't make you feel that the characters they portray are real live people. When I watch them I can never forget that they are actors and actresses pretending to be other people. I don't like to feel "That's old Surendra or Kumar up there trying to look heroic". I like—but what's the use. No amount of criticism will make some of our wooden "actors" into Paul Munis.

Now the girls. Charming they may be, but never beautiful or glamorous, and their make-up It's the very latest thing in plastering. It looks as though it has been put on with an extra large colour wash brush.

I like my hercines to look smooth and beautifully groomed even tho' they can't be ravishing beauties. I like them to be examples of what women should look like.

When the heroine is singing, I don't like to be distracted by her badly painted mouth or a pimple on her chin.

Why are the movements of actors and actresses so painfully slow? Modern life is fast-moving. People travel quickly, think quickly and talk quickly. Why don't the stars stop making slow motion scenes? I'd like to see them being more vigorous and sprightly.

Lastly, Indian films are too long. They are not interesting enough to warrant their length.

After watching an Indian film for half an hour I start yawning with boredom and by the time the film is over I'm practically asleep on my companion's shoulder.

If the films were shorter, people wouldn't get hungry and if people didn't get hungry, there wouldn't be hawkers in the cinemas and if there weren't hawkers, the cinemas would be cleaner and if they were cleaner, I'd forget about the hard seats and the poor acting because I'd be forever marvelling at the absence of spilt tea under my foot and pan juice on my frock.



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Conqueror Of Zarzar

"Within the hollow crown
That rounds the mortal temples of a king,
Keeps Death his Court," *(Shakespeare)*

By: Dewan Sharar.

He was a tall, splendid young man, every inch a warrior, with a handsome merciless face. His father had conquered four tiny adjoining kingdoms, and welded them together into one realm, naming it Zarzar—which translated means "Gold, gold". No less than four crowns of purest gold, richly jewelled, adorned Shah Alam Khan's treasury. "Let us hope he will be able to keep them. With them goes our safety," said the people of Zarzar.

Shah Alam Khan said little to begin with. When the magnificent ceremonies of his accession and coronation and first Durbar were over, he walked about with his advisers, ministers, warriors, and wise old counsellors of his father's day in the Trophy House of his palace. This was a huge vaulted room where lay all the spoils of all the wars wherein Zarzar's four kingdoms had ever been engaged. Stacked heaps of swords and scimitars, with Damascus blades and gloriously jewelled hilts and scabbards; the shields of fallen warriors; the helmets and armour, the howdahs and saddles and trappings of sacked palaces. The four crowns of the four kingdoms, set out in great state. At one end of the vast hall a large table of carved marble held a map of Zarzar and the surrounding country, modelled in clay, with each of the four kingdoms marked by a miniature jewelled sword thrust in point downwards.

Shah Alam Khan and his advisers bent over it.

"You see, do you not, Majesty?" quavered the oldest minister. "Here is Zarzar; and here—dominating it, menacing it always—in a position of incomparable superiority—is Yaghistan.

"Did they choose to attack us, with their vast well-trained hordes, we would be lost. Therefore it is well, Majesty, as your illustrious father thought it well too, to remain always very friendly with Yaghistan."

Shah Alam Khan frowned a little. He did not look the kind of man to keep obsequiously friendly with a stronger power out of prudence, whatever his father might have done. But the oldest minister was very old indeed, and for courtesy's sake had to be borne with.

One of Shah Alam Khan's generals said suddenly, "My spies have lately brought me a strange story, Majesty. It comes from Yaghistan."

"Concerning whom, General Salaar?" asked Shah Alam Khan.

"Majesty," said General Salaar, "it concerns yourself."

The face of Shah Alam Khan lit with immediate interest.

"I desire to hear this tale," he said.

"I see no reason to doubt its truth, Majesty," said General Salaar. "It is, that the Court Astrologer of Yaghistan lies in prison, in imminent danger of his life, because he dared to predict that you, Majesty, would shortly attack Yaghistan, matching your small army against their might; and would conquer."

For the space of a full minute there was silence in the great Trophy House. Then, "He predicted that, did he?" said Shah Alam Khan. "Gentlemen, I am minded to prove him right!"



He snatched the jewelled dagger from his belt and raising it high in the air, he plunged it downwards into the kingdom of Yaghistan.

His ministers gazed at him, and at each other, with startled eyes and a murmur of dismay and protest. Only General Salaar was silent. But young Shah Alam Khan heeded none of them. Bright-eyed, he turned to the great clay map that was marked with the miniature swords. He snatched the jewelled dagger from his belt; and raising it high in the air, he plunged it point downwards into the kingdom of Yaghistan.

THE FOURTH CROWN

Amazingly, he was successful. In the teeth of all reason his tiny army, attacking suddenly and with a fierceness out of all proportion to its size, stormed the mighty walls of Yaghistan, and broke through. Led by Shah Alam Khan himself, elated and inspired by the very prophecy that served to demoralise their opponents, there was no withstanding that tiny army. Less than two days saw the power and pride of overbearing Yaghistan humbled to the dust, her king a captive, her army defeated, the shadow of her constant menace removed at last from the people of Zarzar.



"Nineteen crowns shall lie in your Trophy House," said Arif, "but the twentieth crown shall never wear in life."

Shah Alam Khan stood in the sacked and ruined palace and tried on the royal crown, which was of rubies, and famous. It became him well.

"This goes to my Trophy House," he said. "But first send quickly to the state prison and release the Court Astrologer. Have him taken to Zarzar in state, with a fitting escort. He is a man to be honoured."

They freed the Court Astrologer, and brought him before Shah Alam Khan. He was a plump, well-ordered, worldly man, Arif by name; the courtier rather than the ascetic; but his eyes were fathomless.

"It would appear," said Shah Alam Khan, "that Allah has blessed you with great knowledge and cursed you with a rash tongue."

"My royal master insisted on hearing the truth, Majesty," said the astrologer simply.

"Seeing it was so unpalatable, were you not afraid of being slain?" asked Shah Alam Khan.

"No, Majesty. The time of my death is known to me, and it is not for many years yet," said Arif. "But I hated prison."

"Cast my horoscope," said Shah Alam Khan. "Leave out nothing; you need fear no punishment from me. I am curious to know what the future holds for me. I know what I wish it to hold."

ARIF'S PROPHESY

While the horoscope was being cast he walked again in his Trophy House; but this time alone. He looked with pride at the fresh array of spoil that heaped it. He took down the new crown from its place, the ruby crown of Yaghistan; and his eyes were fierce with greed of gain and lust of power. He stood with it in his hands, gazing far beyond the beautiful inlaid walls of the Trophy House at a vision of illimitable conquests.

"Well?" he said to Arif when the horoscope was completed. "What is my destiny?"

"Conquest," said the astrologer. "Victory after victory, and never a defeat; till men tremble at your name and the rumour of your coming. See here, Majesty—and here —"

He unrolled the great parchment chart that he had made, and the two peered over it.

"That is well; it is as I would have it," said Shah Alam Khan at length. "Tell me if you can, Arif—how far will my conquests extend? Five crowns adorn Zarzar's Trophy House today—how many shall there be in ten years to come?"

Arif was silent for a moment, and into his fathomless eyes there came the strange, blank look of one who beholds, though but dimly, things which are hidden from other men.

"Majesty," he said at length, "I see not five crowns for you, but twenty. Nineteen shall lie in your Trophy House; Nineteen shall be yours by right of might; but the twentieth crown you shall never wear in life."

His voice died to silence, and the light of everyday came slowly back to his face.

Shah Alam Khan stood smiling, with triumph in his eyes.

* * *

In the years that followed he fulfilled the astrologer's words with terrible fidelity.

Inspired by them, and encouraged by his unexpected victory over Yaghistan, he set out to subdue the neighbouring countries one by one.

For the most part it was easy; they were little kingdoms, and his name was already a name of fear. Such resistance as they could offer was nothing to him who now had the armies of Yaghistan at his command, and the riches of Yaghistan with which to hire mercenaries. One by one they fell, the little kingdoms; and he added their lands to his own and the crowns of their kings to the growing collection in his Trophy House. Had there been any unity among them they might have combined to withstand him; but there was not.

His arm stretched far. From the north, among the foothills of the mountains, to the sandy deserts of the south, his conquests ran. He took Qila, whose king had never known defeat in fifty years' reign until Shah Alam Khan taught him that bitter lesson. He only threatened Hujra with attack; and Hujra, small and prosperous and timid, a land of merchants, not of warriors, opened its gates and surrendered hastily. He sent his spies to reconnoitre in far kingdoms and start the rumours of his coming; and their rulers rode at speed to parley with him rather than risk his wrath. Each year brought its triumphs; until at length no less than eighteen countries owned his sway, and in the Trophy House where all his pride was centered lay eighteen gold and jewelled crowns.

"Majesty, reflect," said his counsellors. "All this vast prosperous land and never an heir to it. Were it not well that your Majesty should marry?"

"Perhaps so," said Shah Alam Khan, who hitherto had not spared time to consider the matter. "Whom do you suggest as a bride?"

"Majesty, there is the Begum of Kharah," said his counsellors. "She is young and said to be ravishingly lovely".

"And her country lies just beyond my northern boundary and would match well with mine," said Shah Alam Khan. "That is a good suggestion. We will send an envoy to her at once."

So it was done; and his envoy set out for Kharah in splendid state, as befitted the messenger of so great a king. And in due course the envoy returned, bearing the Begum of Kharah's reply; and when Shah Alam Khan received it his brow grew thunderous: for incredible as such a thing would seem, the Begum had dared to refuse.

"Now let her look well to her defences; this is an insult I will brook from none!" roared Shah Alam Khan, and called his generals into consultation, and laid his plans and mustered his men, and marched upon Kharah.

NON-VIOLENT VICTORY

He looked to take it easily; he did not dream how easily. He knew it for a tiny, peaceable place, remote among its hills, untroubled by enemies and unused to war. He expected to encounter little resistance. He did not expect to encounter none at all.



And there they found her, lying robed and jewelled on a low couch. . . . in her heart was the dagger she herself had thrust home.



Two popular charmers—Auzurie and Shobhana—seem to make a pact, probably to give good entertainment in "Nai Duniya" directed by Mr. A. R. Kardar.

But when he reached it, at the head of his forces, he found its gates open wide; and the city very quiet, its inhabitants in their houses, its streets deserted. He made for the palace, and the guards let him through unchallenged. Bewildered and suspicious, he halted to question them.

"Majesty, our royal mistress desired above all that her people should suffer no bloodshed; therefore Kharah is yours," said the captain. "Her message is, 'Bid Shah Alam Khan accept Kharah, and henceforth be as a father to its people!"

"Now this is a queen indeed, well worthy of the name!" said Shah Alam Khan with admiration. "On my royal word no harm shall come to her or her subjects. Where is she, for, I desire to have speech with her?"

He entered the palace; and there hesitated: for there was no sound within save the wailing of women, very grievous to hear. Guided by it, he and his companions reached the Begum's own apartments. And there they found her, lying robed and jewelled on a low couch, her women weeping round her: and her face, whence the veil had fallen back, was the loveliest Shah Alam Khan had ever seen; and on her head was the royal crown of Kharah, a delicate bediamonded thing; and in her heart was the dagger she herself had thrust home as Shah Alam Khan approached the gates; her slender fingers were still clasped tightly about the hilt.

Shah Alam Khan stood for a long time gazing down at her. What his thoughts were, no man could tell. In that hour, for the first time, pity touched his heart. Suddenly, the greatness of his achievements seemed an empty thing, bought and paid for at all too heavy a price; the heavier inasmuch as not he, but others had had that cost to bear. He had never wished to undo the past before, but he wished it now, and it was too late.

He gave his orders for the governance of Kharah, and turned homeward with a heavy heart.

THE ROYAL PILGRIM

He had not expected the mood to persist, but it did persist. He had given instructions that the city was on no account to be looted; but his captains, acting according to long custom, brought home the crown of Kharah to grace his Trophy House. It made the nineteenth, but he found no joy in it. Nor could he forget the lovely tragic face of the dead Begum. He tried, but without avail.

He consulted his ministers, who, puzzled at the change in him, could only advise him seek forgetfulness in fresh conquests. In vain. That which had hitherto been his very life was dust and ashes now. He



Vimal Sardesai gives a fine performance in "Municipality" a social comedy of Brilliant Pictures.

consulted Arif the astrologer; and Arif heard him out grave-eyed, saying little.

"You prophesied all my victories," said Shah Alam Khan. "You prophesied also—do you remember—that I should win the crowns of twenty kingdoms, but that no more than nineteen should adorn my Trophy House. Those words have been fulfilled, for I am finished with warfare for ever; and by their fulfilment I know that you speak truth. Tell me, now, Arif—what shall I do to find peace?"

Arif reflected.

"Majesty," he said at length, "it may be that the twentieth crown is no earthly one, but the crown of quiet happiness that they wear who have learned the folly of this life's vanities, and laid the world aside, seeking instead the things that are of Allah. Why not make a pilgrimage to the sacred places, Majesty, praying at the shrines of the saints, and learning wisdom and comfort from the holy hermits?"

"You are the first who has ever dared offer me such advice, Arif," said Shah Alam Khan. "It may well be that you are right. At any rate I can try."

So he set forth, not in great state, but quietly dressed and with only a small escort, for the sacred places of his faith. From one to another he travelled, living simply, spending long hours in prayer and meditation, and presently something like peace began to steal into his heart. His escort—a little party of picked men, with General Salaar at their head—wondered mightily.

Presently it came to his ears that there was the tomb of a very holy saint, one Munjin, in a little oasis of the desert a few days' journey away. Thither they went. "And indeed it is most fitting that I should make pilgrimage to this shrine," said Shah Alam Khan, "for Munjin in his lifetime was a king, even as I, and gave up his throne and all his pomp and glory for the sake of living a holy life. It may be that I shall find healing there.

THE ROYAL SAINT

When they were within a few miles of the saint's tomb he and his escort halted their camels. "Await me here," he said, and set forth to accomplish the last stage of the journey on foot, humbly, as became a pilgrim; and so came by morning light to his goal—a mausoleum beautifully built, and set in the midst of a small green garden. Within, the place was kept in exquisite order by an old, old hermit, bent, white-bearded, and with the infinitely serene face of one who has left all worldly things behind.

He made Shah Alam Khan courteously welcome. He recounted the story of Munjin—his noble life, his holy death, his gifts of healing the sick and blessing the afflicted; the miracles he was reputed to have wrought. He showed Shah Alam Khan the saint's tomb itself—a plain raised oblong set with a mosaic of palest green jade. "Many, many the pilgrims who, guided hither by Allah's will, have found peace, and rest and refreshment of the soul," the old hermit said. "And here, my son, behold the very symbol of all that Munjin sacrificed when he gave up his kingly life for that of a holy man in the wilderness."

He went with his unhurrying gait to the wall beyond the jade tomb.



Nur Jehan in "Khan Daan", a Pancholi production.

A little flight of narrow steps led up to two curtains of ancient brocade, embroidered with texts from the Holy Koran; the old man pulled them carefully aside.

Shah Alam Khan looked and gasped.

In the recess of the wall was a jewelled crown of such surpassing beauty and richness that he had never seen nor imagined its like. Every gem was represented there, and the workmanship was exquisite; in the pale light of the small, sacred place it glimmered like a thing alive. Of all the crowns that Shah Alam Khan had won for his own there was none to compare with this.

He forgot all else in that moment. His new austerity melted like smoke; his old passionate greed of gain flamed up anew, overwhelmingly. He strode forward, brushing the old hermit aside, to see and examine the lovely thing for himself. He laid swift, masterful hands on it, and brought it down from its resting place.

"My son, what are you doing? This is sacrilege!" the old hermit quavered, horrified; and, since Shah Alam Khan took no notice, caught at his cloak and tugged it protestingly.

Shah Alam Khan—humble pilgrim no longer, but insulted king—wheeled, instantly furious, and made to strike the old man down. He forgot in his anger that he was standing on the little flight of steps that gave access to the alcove which housed the crown. He missed his footing, stumbled, lost his balance, and fell sideways. His head struck the corner of the jade tomb, very violently; and he lay still, his fingers slowly stiffening in death about the glowing, living brilliance of the royal saint's crown.

And there lay the conqueror of kingdoms and crowns—a poor victim of his burning desire.

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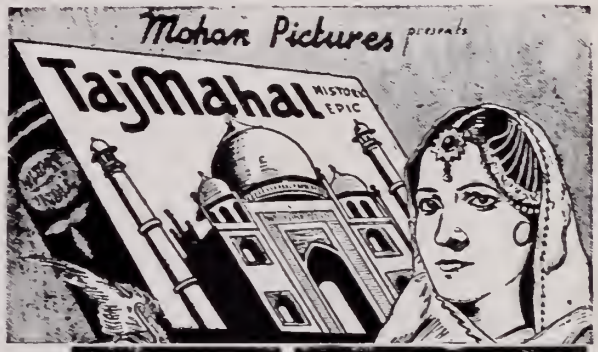
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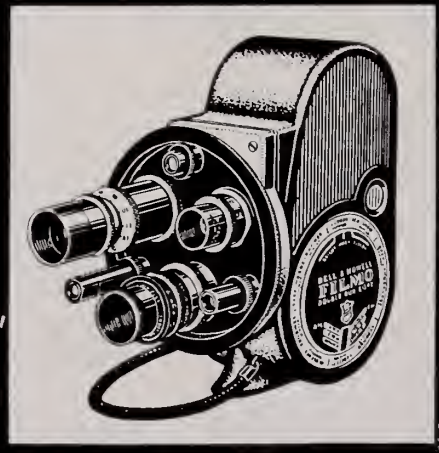
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APRIL 1942

VOL. 8 No. 4.

On The Cover
NASEEM

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Between the Devil and the Deep

Between a stupid and unimaginative bureaucracy and a vainglorious, public leadership our country is gradually going to the dogs.

Hundreds of instances can be cited to prove this opinion. Let us take a recent one in our own sphere.

In the second week of February, the great Chinese leader and his beautiful wife, Marshal and Madam Chiang Kai Shek, paid an official visit to India and in an interesting short stay met the Crown representatives as well as the most prominent public leaders.

It was the first time in the history of India, that the head of the great Chinese nation was paying a neighbourly visit to our country.

It was an event of great historical importance and as such every little bit of it should have been recorded and preserved in the official archives of the nation.

An exhaustive film of the visitors' activities would have been the most fitting method of bequeathing to posterity this event of great national importance.

Officially, the responsibility of shooting the different incidents belonged to the Film Advisory Board, an institution set up by the Government of India for producing war-propaganda shorts, cultural films and documentary features.

The Film Advisory Board had Director V. Shantaram, India's best film man, at its disposal—a man whose soaring flight of imagination and national idealism have given to our people several pictures which have turned our theatres into so many schoolrooms for a nation.

Marshal and Madam were the guests of the Government of India and it would have been the easiest thing, for the Government to have kept a film producing unit moving all the time with the guests.

If they had done so, historic events like: the Marshal-Mahatma Gandhi meeting; meeting with Jawaharlal Nehru and of course his important family; Madam's reception by the All India Women's Conference; lunch at the Birla House in Calcutta; Madam Chiang in an Indian sari with the Birla zenana and umpteen other incidents could have been taken for the ever lasting interest of the people of to-day and to-morrow.

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But a government ceases to be a government if it does a sensible thing. And that is why the Government of India did the traditional stupid thing of missing the all-important bus and getting on the bullock-cart of the Viceroy.

Instead of the scenes mentioned above, we got a half-hearted promenade in the Moghul Gardens of the Viceregal Lodge with the tall Viceroy looking extra small and sweet in Madam Chiang's company and the Vicereine making a valiant effort to understand the great Chinaman.

Then we are shown short scenes of the Marshal and his beautiful wife shaking hands with the Governor and the Premier of the Punjab. As if people in India worry about any provincial governor or premier.

Couldn't the Government of India have asked Director Shantaram to "shoot" Marshal and Madam completely?

Somehow we cannot believe that Shantaram himself did not do it. We have known Shantaram too well all these years. He is perhaps the most sensitive newshound with a remarkable understanding of mass psychology. He wouldn't miss such an opportunity.

The conclusion is obvious. Shantaram was perhaps gagged by the stupid Steel Frame. And the result is that our country has lost a record of unique incidents which only a mighty world war could project on the screen of contemporary history.

Even as effective war propaganda the Chiang-Mahatma meeting would have become a popular incident, even more popular than the Chiang-Viceroy flirtation.

But the Film Advisory Board which is essentially a war-time institution could not utilize this god-sent opportunity and turn it to profit.

We acquit Shantaram of all blame and are not surprised at the traditional stupidity displayed by the Government but blame our own misfortune in being slaves in our own country—slaves of fools.

That was an example of bureaucratic stupidity. Let us now recite a tragedy of our vainglorious public leadership.

K. S. Hirlekar, our popular newsreel producer, was in Delhi for the Chiangs. Wide-awake always, Hirlekar is hardly a man to let go such an occasion. He was there with his cameraman, nosing for news and bragging about his friendship with Pandit Jawaharlal Nehru, Mrs. Vijayalaxmi Pandit and others that counted in this Chiang episode.

Little did he know the real Jawaharlal. He had heard some stories about Jawaharlal having sometimes become abrupt to the newsboys. But Hirlekar never believes anything unless he himself experiences it or sees it. It is his German training that has made him so efficient in outlook.

Wasn't Jawaharlal his friend? And yet, when Hirlekar asked Jawaharlal Nehru as to when the latter was meeting Marshal and Madam Chiang Kai Shek, Jawaharlal snubbed him with an annoying "I don't know".

Half-an-hour later Pandit Jawaharlal Nehru was not only shaking hands with the famous Chiangs but was moreover posing, all smiles, with his sister and daughter in addition, before the "March-of-Time" cameraman and thanking Maurice Lancaster, the American director, for his Yankee kindness in "shooting" them with the Chiangs.

How did the American production unit happen to be there, aware in advance of the Jawahar-Chiang meeting, when even the official Film Advisory Board unit was not allowed?

A newspaper report says that it was an "accident". A Yankee cameraman by "accident" in the Viceregal Lodge! Imagine that! Times are getting Bohemian.

Never mind Hirlekar! He was forgotten.

But what surprises us is the attitude of Pandit Jawaharlal Nehru, India's No. 2 and Mahatma Gandhi's heir to the Indian throne.

Why did he misguide Hirlekar? Didn't he want to be photographed by an Indian and be presented on the Indian screen to the joy of millions that love him?

Or was he aching to be shown on the American screen by the "March of Time" people with his usual paraphernalia of a sister and a daughter?

Pandit Jawaharlal Nehru ought to be ashamed of himself for this exhibition of his inner inferiority-complex in the presence of the white skin.

Several national leaders, including the great Mahatma Gandhi, are notorious for their exuberant politeness towards white-skinned pressmen in sad contrast to their chilly behaviour towards the Indian press boys. We have by now got used to the meanly little ways of our great leaders, but Jawaharlal's behaviour in putting off the Indian newsreel man and robbing the nation of an historic record of the Chiang-Jawahar meeting is, to say the least, highly unpatriotic and unlike Nehru.

Yes, we shall now have to see all of these history-making incidents in an American film by paying our hard-earned money to see it.

And the "March of Time" people will make good Indian money with Pandit Jawaharlal Nehru, Mahatma Gandhi's heir, acting as their star salesman.

In the meanwhile we would like to know from Pandit Jawaharlal Nehru how he defines his patriotism.

We can't imagine a Nehru apologising to the nation, but here is a case where our people deserve an apology from their leader.

But in his utter vanity, a Nehru can perhaps become greater than his people. Can he?

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SHANTARAM TAKES A START

The first visible evidence of the famous Shantaram "touch", since he took charge of production at the Film Advisory Board. was on the screen in the second week of March.

It was a short feature called "Our Valiant Neighbour" and though it contained very few shots of Marshal and Madame Chiang Kai Shek's visit to India—the popular incidents of his meetings with India's leaders being entirely missing—Shantaram with his characteristic genius has framed the small material of the Marshal's visit in the midst of other sundry war shots and made a connected story which, while extolling the national virtues of the Chinese, becomes good topical propaganda.

The thundering applause which the film gets proves the popularity of the subject and Shantaram could be said to have made a splendid beginning, inspite of obvious official restrictions. By the way, it was a splendid idea to distinguish Shantaram's personal work under the title of "A Shantaram Production", because so much other useless stuff keeps on pouring into the Film Advisory Board, which has now become a central clearing house for every nonsensical production turned out periodically by one unit or another, either military or non-military.



Mr. V. Shantaram

It is rather difficult to realize the necessity of the Army Headquarters trying to maintain an inefficient and stumbling film production department for independent production, when the Film Advisory Board, itself a Government of India institution, can be made to turn out all the propaganda stuff which the army may require.

Can't the two or several production activities be centralised to secure more efficiency and economy?

When the Government of India has shown rare enterprise by engaging the services of Mr. Shantaram, our best film man, wouldn't it be proper to centralise all the production activities so that full use can be made of the experience and guidance of Mr. Shantaram.

STRANGLING OUR INDUSTRY

Film producers at the Army Headquarters are becoming a headache to our film industry. Once again, the Khaki Squad has requisitioned the new supplies of raw positive films which recently arrived into the country.

The result: A grim shortage is being experienced by our film industry and producers are in a panic.

Many new pictures are ready, but there is no stock of positive film to print copies. All the available footage has been taken over by the Army Headquarters.

Yes, the Army is making its presence felt already with its short-sighted policy and we are not yet in the front line of the battle.

In a previous issue. we had appealed to the army authorities to be a little more sensible in their demands. But the appeal seems to have fallen on deaf ears.

It will pay neither the Army nor the Government to strangle our film industry in this way. If our feature entertainers are not profusely circulated, Government propaganda shorts won't get a booking in our cinemas. And without country-wide bookings the shorts may as well not be produced.

Government war propaganda through films, whether produced by the Film Advisory Board or by the different military production units, is dependent on the fluid circulation of Indian feature films which draw huge audiences.



Rai Bahadur Chuni Lall

The earlier the Government realize this inter-dependent position the sooner will war propaganda be effective.

Whether the Army likes it or not our film industry must be saved during the present crisis and we strongly urge upon the Government of India to take immediate steps to curtail the irrational demands of the Army Headquarters.

By the way, we congratulate Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association for his solitary efforts in running up and down Delhi to bring this dismal state of affairs to the notice of the authorities.

We hope the other producers realize the sincerity of their worthy President and support him in his untiring efforts.

OVERCROWDING IN THEATRES

There is a police regulation in Bombay to prevent overcrowding in theatres. When the theatre-owner permits his theatre to be overcrowded, which is usually the case on Sundays and holidays, the authorities are supposed to pull up the man and impose a fine.

Any member of the audience can report overcrowding to the nearest police station and the officer on duty is bound to take immediate notice and check up the complaint.

That is as far as the provision in law goes. In actual practice, however, this commendable police regulation, is more often observed in breach than otherwise.

The reason is simple: the theatre-owners are generally cheeky devils who know all the tricks of the trade including the weaknesses of the police.

Add to this the lack of enthusiasm on the part of the police authorities to trace and punish such offences and you will know why our theatres become overcrowded spots of entertainment.

Recently, as a test case, our editor, Baburao Patel, has reported an offence of overcrowding in a certain Bombay cinema. To avoid prejudicing the case, no names are being mentioned at this stage.

The police authorities are, of course, making the necessary inquiries and going about it with the look of a pain in the neck.

We await the decision of the police in this particular case before we publish the entire facts.

In the meanwhile, it is good for every cinema-goer to know that he has the right to report against overcrowding to the nearest police-station and the police officer on duty is bound to take notice of the offence.

FILM REVIEWS ON AIR

We do not know what the exact arrangements at other stations of the All India Radio are in regard to reviewing current Indian films but for some time past, we have noticed that at the Bombay station a talk in Hindustani is given once a month. About over a year ago, Mr. Ahmed Abbas used to give these talks. We understand that some producers felt offended at his frank criticism of their films and the A.I.R. yielded to their protests. Since Mr. Abbas was suspended, two different voices were heard so far, within our recollection, and both failed to do justice to some films in Marathi.

Films like books are quite a fit subject for balanced and fair comments and producers cannot complain about this, if people, who can lay claims to understand the films and their functions in our national life, offer their comments in the interest of the industry and the public. We would suggest to the A.I.R. that at a station like Bombay it would be quite proper to find room for comments on films in Gujarati, Marathi, and Hindustani programmes, once a month, from competent critics, who can be easily recruited from the city's press.

Critics might usefully tell the story of a film in brief and proceed to offer their remarks from whatever angle of vision, they like. In this matter, their freedom must not be restricted in any way whatsoever, whether our producers complain or not.

Aren't we fighting for freedom of speech among other things?

PLEA FOR NEWSREELS

One of the reasons why Indian films are lengthy is that, having nothing to show side by side, with the feature films, the exhibitors are said to insist on films that last about two and a half hours. In the theatres which show English or American films nearly half the time is generally taken by some short film, some travelogue, a news-reel and often some educational feature in addition. The principal film scarcely exceeds a maximum footage of 10000.

An Indian film is by plan and design made lengthy, with repeated scenes, unnecessary songs and dances and not unusually you have a feeling of exhaustion when you leave the theatre. Mr. Y. A. Fazalbhoy, head of one of the best film studios in this city appears to be alive to this state of things. He has recently published a pamphlet entitled "Plea for Indian newsreels" in which he makes a suggestion that is worthy of earnest consideration.



Mr. Y. A. Fazalbhoy

Mr. Fazalbhoy suggests a Quota Act "to make it compulsory on all exhibitors to devote a certain period of time—say ten minutes to news-reels or documentary or educational films or a certain footage, say 1000 and leave the film industry to satisfy the demand for pictures that will arise". But even this may not be enough as the producers may satisfy the legal quota by some non-topical shorts. A newsreel must necessarily be newsy and topical. The Quota Act must not empower the Central or provincial governments to interfere with the production of newsreels.

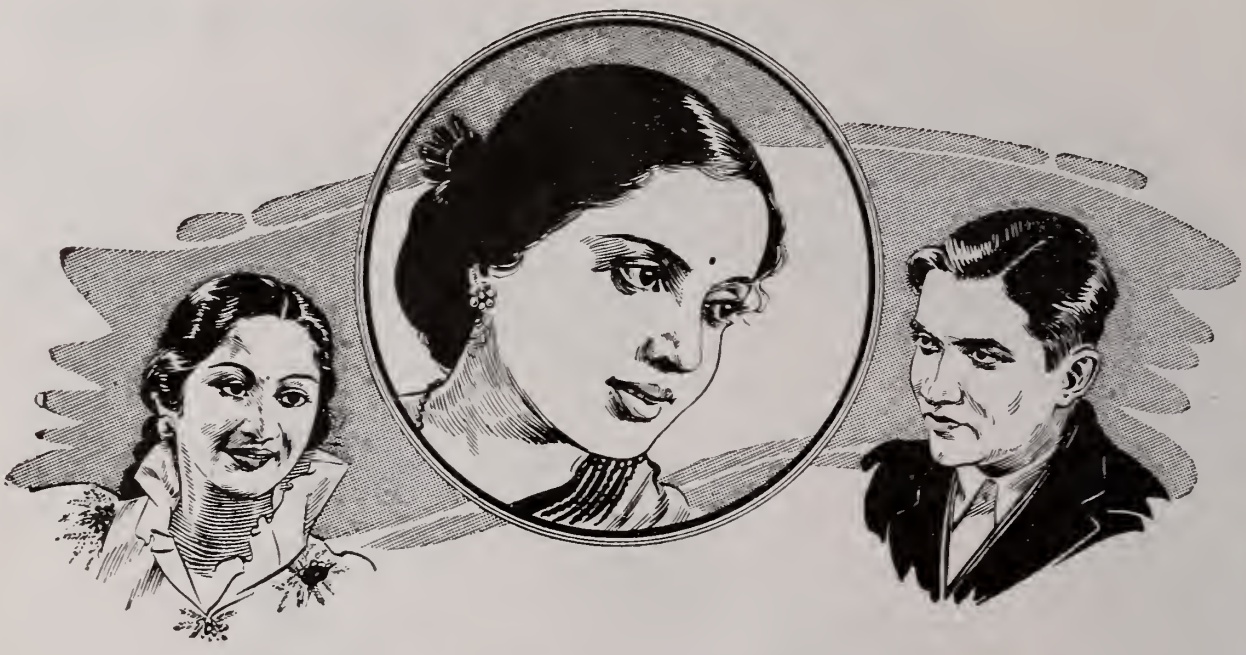
Newsreels must be free from any control from anywhere as newspapers are supposed to be.

For, if there is government control, we will constantly be in danger of getting newsreels like "Our Valiant Neighbour" in which Chiang-Kai Shek is shown to have seen only the Viceroy, the Governor of the Punjab and the Premier of the Punjab. Can this short ever be called a newsy, topical and an informative newsreel?



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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Mrs. Indu Malati Lala (Manbhum)

Why is it that we gather little knowledge of "New Theatres" from your charming "filmindia"?

Because they make precious little news. I am sorry to see this concern going out of news these days. They were my favourite producers once, because they gave me the pictures I liked. But now—alas!

Vidya Sagar Goswami (Lahore)

Inspite of the war many new companies have cropped up. How is that?

They are like war babies who become either orphans or outcasts in peace times.

K. N. Mehrotra (Cawnpore)

What is Bombay Talkies' next?

"Basant", a social story featuring Mumtaz Shanti and Ulhas.

B. N. Vasudeva Murthy (Mysore)

Isn't it quite fitting that Mysore, the Garden City of India, should have a fine theatre, whether crowded or empty? Olympia Theatre is much despised not merely because it is the worst theatre in Mysore but because it also gets the best pictures.

I hope the owners of the Olympia read this and remodel their theatre on modern lines, so that people like you don't complain. Yes, I agree with you that your "Garden City" with its too many gardens should have a decent theatre. But the man who built the Garden City, Sir Mirza Ismail, is gone and I doubt whether there is any person of artistic temperament left now to realize the need of a beautiful theatre for beautiful Mysore. How is the new Dewan? Does Art sit easily on his eye?

Suraj Adib (Fyzabad)

Where is Padmadevi, the celebrated film star these days? Is she working in any picture?

A picture of hers in Bengali, "Karnarjun" produced by Variety Pictures, has just been released at the Rupbani, Calcutta, and is running to crowded houses. Padma is now working in another Bengali picture of Radha Films. I am told that Padmadevi has now become a top-line star in Bengal. All luck to her.

Will you reduce the price of "filmindia" after the war?

Certainly.

Jagannath S. G. (Bhandara)

What about Kishore Sahu after "Punar Milan"?

He has become a "Bachelor Father".

Sangraj G. Desai (Bijapur)

Why don't you advise Mrs. Devika Rani, Producer of Bombay Talkies, to purchase stories from Dewan Sharar?

One can never presume to advise Devika. She is a strong-minded person with views of her own. Dewan and Devika are old friends and they hardly need an introduction to each other.



Shamim in "Arman" and like this, brings one's emotions out.

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Abdul Premji (Madras)

I have heard that Bhudo Advani has joined the army?

Yes, with Capt. Naval Ghandy the film producer for the military, commanding the National Studios as his parade grounds. Yes, Bhudo is quite proud of his production management for the military films and swanks about as an empire builder.

Why isn't Ashalata seen on the screen nowadays?

Her hands are full playing the wife to Music Director Anil Biswas. And it is a real role.

Miss Sheela (Secunderabad)

I am a girl of 12 years with a tall figure (5' 4"), so please do me the favour of recommending me to some film company.

Let time add another dozen years and by the time if you still feel like acting in films get in touch with me. At your present age you should learn and play with your doll.

Krishna Rao Kisri (Cocanada)

I love a Christian girl in my college, though I am a Hindu. The girl also looks up to me. But my parents being highly conservative kick up a row.

Go ahead and marry the girl. Pandit Jawaharlal's daughter Indira recently married Feroze Gandhi, a Parsi, and no less a person than Mahatma Gandhi has blessed the union. What greater encouragement do you require? In your place and with such an encouragement I would marry all the Christian girls in your college.

Y. K. Rao (Jubbulpore)

I find that though many of the actresses belong to good families people do not have a good opinion about them. How is that?

Because the "people" themselves belong to bad families and are incapable of thinking rightly about other people.

Bankey Behari Verma (Sundergarh)

Is it true that Shanta Apte is coming again to the screen?

She is on the screen already in "Apna Ghar" and watch how she makes a home in your heart.

Shall I get a photograph of Romola if I write to Pancholi Art Productions?

No! you will not. But try Talwar Productions, Tollygunj, Calcutta.



YOUR memories of places and people will fade almost as quickly as the years of childhood pass. But with a Kodak camera you can keep the best moments of life always clear—in pictures that will have even more interest as you grow older.



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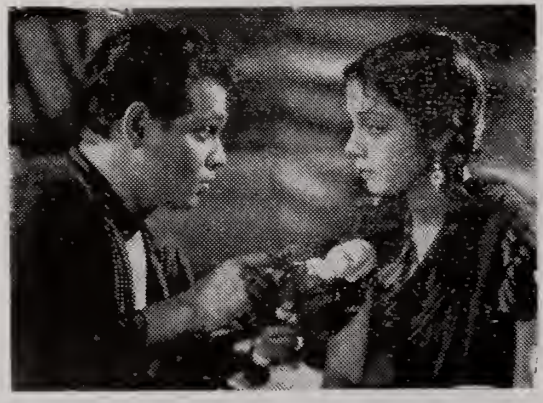
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Narendra Nath (Ajmere)

Who takes more trouble over Ranjit music: Jnan Dutt or Khemchand Prakash?

Sardar Chandulal Shah.

Where is Motilal nowadays?

He has become a free-lance gipsy and you will soon find him in several pictures—good and bad.

Onkar Sinha B. (Khandwa)

Who is this beautiful Kaushalya working in "Rai Saheb"? I want her photo.

She is a sweet looking girl in early teens—daughter of a dancer called Lachhu. Her role in "Rai Saheb" makes the picture an outstanding social production worth seeing. For her photo, write to: Chhotubhai Desai, Wadia Movietone Studios, Parel, Bombay.

R. N. Murthy (Bangalore)

What is the actual work done by the assistants of directors, music directors, cameramen and recordists?

I had never thought of this problem before. But after receiving your letter I dropped in at a studio casually and observed the following: The director's assistant was struggling with a shooting script he didn't understand. He had a whistle round his neck through which he blew out his emotions every five minutes. The music director's assistant was keeping guard outside the rehearsal room while the music director was giving rehearsals to the heroine inside. From outside I heard some giggles which certainly did not sound like music. The cameraman's assistant I found stretching the tape from the lens right up to the front of a heroine. He was, I was told, trying to get things in focus. The recordist's assistant wobbled between the microphone and the recording cabin and seemed uncertain of his plans. I do not know whether other studios also have similar assistants but those I saw seemed to waste their time in useless things.

Miss D. Lakshmi (Waltair)

I am anxious to have a copy of Snehaprabha Pradhan's photograph. Please give me her address and other particulars.

Write to her c/o Navyug Chitrapat Ltd., Poona. I am afraid I can't give other particulars.

K. R. Singh (Dhirpura)

My father does not allow me to be an actor because it is a profession, he says, for immoral persons. What should I do to change his mind?

If he is one of those ancients with an orthodox mind, it is impossible to convert him. You must wait till you are left alone. If, however, he happens to be a man with an open mind bring him over to Bombay and introduce him to our actors like Prithviraj, Jairaj, Motilal, Jagdish and others and let him stand corrected. In the absence of intimate knowledge I don't blame your old man for his views, but if my assurance is any good, tell your old man that he is all wrong.

How are coloured films produced in India?

In India no colour films are produced at present. The coloured Indian films which you see are hand coloured frame by frame and often they are poor exhibition of art.

Uchhabananda Das (Berhampur)

I act but no one appreciates; I sing but even dogs avoid me; I write but no one reads; I play the lover but girls laugh at me. Please let me know what I should do?

Commit suicide from the topmost tower in your town so that people in your place notice you at least once.

Bhishma Singh (Belhar)

Do you think that Dewan Sharar is safe when he publishes his stories in "filmindia"? Won't the producers rob the plots?

A genius like Dewan Sharar cannot be robbed enough. He is not a storehouse. He is a factory that creates new stories every day for every mood. Dewan is so prolific that producers will have to keep robbing him for years and yet Dewan will have new stories to tell.



Maya and Wasti make a hit together in "Awaz", a social story of Saraswati Cinetone.





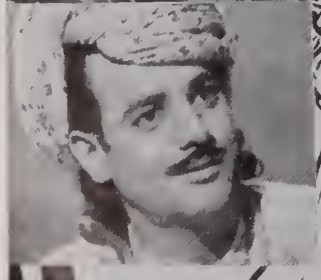
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We want your life story. Please tell us at least all you remember about yourself.

Baburao Patel.

P. Narayanamurthy (Cuttack)

It appears from the replies you give to your readers that you think too much of yourself and your magazine?

One can never think too much of oneself in these days of competition. I do think a lot of myself but that is purely in self-defence. If I didn't do so, I would be lost. Don't you think much of yourself? If not, you should retire to the Himalayas and spend the rest of your life in penance. My magazine is the best in India and I have no need to be modest about it.

John C. Jacob (Calicut)

Is there any personal hatred between you and Debaki Bose?

I am jealous of Debaki. He is such a genius and I am not. Jealousy is not hatred.

Satyendra Kumar (Delhi)

Will you kindly let me know the address of Miss Meera?

If you refer to that charming girl who danced her way to fame in a Bombay Talkies' picture, write to her at Rail View, Vincent Cross Road, Dadar, Bombay, but don't be too sentimental for Meera Alexander is one with a cool head.

Philip Abraham (Tambaran)

What part does a producer play in the production of a film?

In India, the producer is usually the owner of the studio. He therefore shells out the silver and waits and prays for everything to go off alright, including the volatile heroine.

S. S. Raman (Kadiri)

What are the qualifications of a good artiste?

To be able to identify himself completely with the role he is playing.

V. R. Karant (Tadpatri)

Has not Mr. M. A. Jinnah seen "Padosi"?

Nor has Mr. V. D. Savarkar, with the result that "Mirza" is still at "Thakur's" throat. These old fossils learn slowly and learn late and the newspapers pander to them by turning their columns into spittoons for their stupid words. This is a nation of fools where wise men commit suicide through sheer loneliness.

Raizaday Shri Narayan (Meerut)

I made three requests to Miss Neena through registered letters for an autographed photo but—?

Now send her a lawyer's notice holding her responsible for all costs and consequences.



SARASWATI'S next "QUANOON" with JAGDISH SETTY, SUVARNALATA, and many other great artistes.
Story by: KABIL
Direction: JOGLEKAR & BILLIMORIA
Supervision: DADA TORNEY


Eastern Pictures
BADAL
Director
ZAHUR RAJA.
A
Mighty Melodrama
of
HUNGER vs. MORALS
LOVE vs. FATE
Starring :-
ZAHUR RAJA
RADHA RANI, URMILLA,
S. NAZIR, BABY SHAKTI,
SHANTA, A. R. PAHEL-
WAN, RADHA KRISHEN
AND OTHERS
Produced by:- R. S. LAKHANI
Music by:- MUSHTAQ HUSSAIN
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Ranbir Prakash Saksena (Jhansi)

I understand through the news published in "National Herald" that the Film Advisory Board has filmed the Jawahar-Marshall Chiang meeting. Is Shantaram to be congratulated?

Your information is wrong. The Film Advisory Board didn't have enough courage to do so. Shantaram is to be blamed for not filming the historic occasion. Instead, he took the Chinese Marshal promenading with our stud-bull interested Viceroy in the Moghul Gardens of the Viceregal Lodge. Shantaram probably thought he was making news in doing so. Poor Shantaram, he was so near the Viceroy for the first time and he was probably too thrilled to run to the other location where news was being made. The Chiang-Jawahar meeting was, however, filmed by a foreign company—the "March of Time" people. Thanks to Jawaharlal Nehru! An independent Indian newsreel cameraman, who was in Delhi and was anxious to record the event, is reported to have been snubbed by Jawaharlal when he inquired from the great Indian leader about the exact meeting time and place.



In "Badal", an Eastern picture, Radha Rani creates new romantic thrills with Zahur Raja.

And yet the very same Jawaharlal gave his best smile to H. Maurice Lancaster of the "March of Time", who happened to be there "accidentally". Not satisfied with that Jawaharlal generously presented his sister Mrs. Pandit and his daughter Indira before the camera. It is unfortunate that his new son-in-law Feroze Gandhi was not near about and he therefore missed an opportunity of getting some splendid publicity in America.

I am sure Jawaharlal must have shaken hands with Lancaster and thanked him for the kind American gesture. Jawaharlal is polite that way especially towards influential white-skinned people. He, however, seems to forget his usual good manners when he meets the members of the Indian press.

Son of the late Motilal Nehru, adopted son of Mahatma Gandhi and the darling of millions, we can't complain about Pandit Jawaharlal Nehru. He still remains the great leader—good manners or bad manners.

But in choking off our Indian cameraman, Jawahar has lost to our nation the record of an historic meeting and once again we shall have to see it in a foreign film—through the usual goodwill and sufferance.

Our national leaders often make news for the benefit of the foreigners. Indians are expected to follow them like the dumb driven cattle.

Well, this is India, a country of 330 million gods—smaller and bigger gods—but gods all.

P. S. Balan (Bombay)

Director Subramaniam has taken to acting. Do you think he will be just as good at acting as at directing?

Friend Subramaniam's main virtue is sincerity of purpose and therefore whatever he does he will do to the best of his ability. And Subramaniam's best is far better than the best of several people I know in the South Indian Film industry.

Miss B. Carroll (Lahore)

There is a strong rumour in Lahore that Mr. Abid Gulrays, Editor of your Urdu paper "Caravan" is going to marry an actress. What is he doing now?

In addition to being a journalist Abid Gulrays is a poet and poets have often forgotten their own wives and run after other women. I wouldn't be surprised if Abid does the same. Abid is at present with Eastern Pictures, Bombay, and is reported to be preparing himself to direct a picture with them.

..

Bhuwan Ranjan (Patna)

What special feature in "Padosi" attracted you?

The invisible spirit behind the picture—the spirit of the great director, Shantaram.

Jealous People Object
Because Of The Lavish Praise
Which Has Been Bestowed Upon

MASOOM

And Yet, One And All, See This
Classic Production Of The Year

PRODUCED BY

FAZLI BROTHERS

—CALCUTTA—



THE
PICTURE OF TODAY
MASOOM
(HINDUSTANI)

STARRING
ANIS - ROMOLA - MEHTAB
MAZHAR KHAN - AMJAD

DIRECTED BY:
S. F. HASNAIN

THE
PICTURE OF TOMORROW
CHOWRANGHEE
IN
HINDUSTANI & BENGALI

STARRING
ANIS - MEHTAB - AMJAD
HARIPRASAD

DIRECTED BY:
S. FAZLI

WATCH YOUR FAVOURITE THEATRE

Kailash N. Kapur (New Delhi)

Why don't you advise National Studios to produce better pictures?

No one likes free advice. They will learn the lesson automatically, if they have not done so already.

F. M. Bhumgara (Surat)

Please give me the address of Rama Shukul?

Hill View, Cadell Cross Road, Shivaji Park, Mahim, Bombay. Telephone: 60927.

Miss Tara Bhonslay (Dar-Es-Salaam)

Isn't there any costume department attached to every studio which shows the actresses how to dress—just to give them an idea of lines and angles?

The studios have a tailor but he follows the orders of the director. And the director thinks he knows all the lines and the angles, knowing as he does a little more of the girls. The girls themselves, barring a few exceptions, are just mugs who have their corners rounded and angles flattened by the life they lead.

You seem to be having an eye for these things. If you can design costumes why don't you come over and help us. Yes, our film girls do need a lot of streamlining.

Prem Krishan Shanglo (Fyzabad)

Shah Nawaz has only one warm suit which he used in "Bandhan", "Naya Sansar" and "Jhoola"!

Bombay Talkies have given a month's salary as bonus to all and Shah Nawaz will soon have a new suit.

J. S. Parmar (Bijnor)

Is Snehaprabha Pradhan not going to divorce Kishore Sahu? I am anxiously waiting and hoping for the time?

Life may change, but it may fly not;
Hopes may vanish, but can die not;
Truth be veiled, but still it burneth;
Love repulsed, but it returneth!
Why are you anxious, old boy?

Purshottamdas Arora (Lucknow)

Why don't the Indian producers shake hands with one another and exchange their artistes to make better pictures?

Some of them have dirty hands and you don't feel like shaking them.

Ahmed Omar Khan (Aden)

If I come to Bombay, will you introduce me to the film stars?

No! I have better work to do.



Here's the Most Amusing and Confusingly Delightful Story of a Sophisticated Young Couple

OUT FOR TONS OF MONEY!
ONE THOUSAND AND ONE
LAUGHS JUST IN TWO HOURS!

In HINDI and MARATHI **Paisa**

Starring:
Kanta Kumari
Indira Wadkar
Madhav Kale
Shakuntala

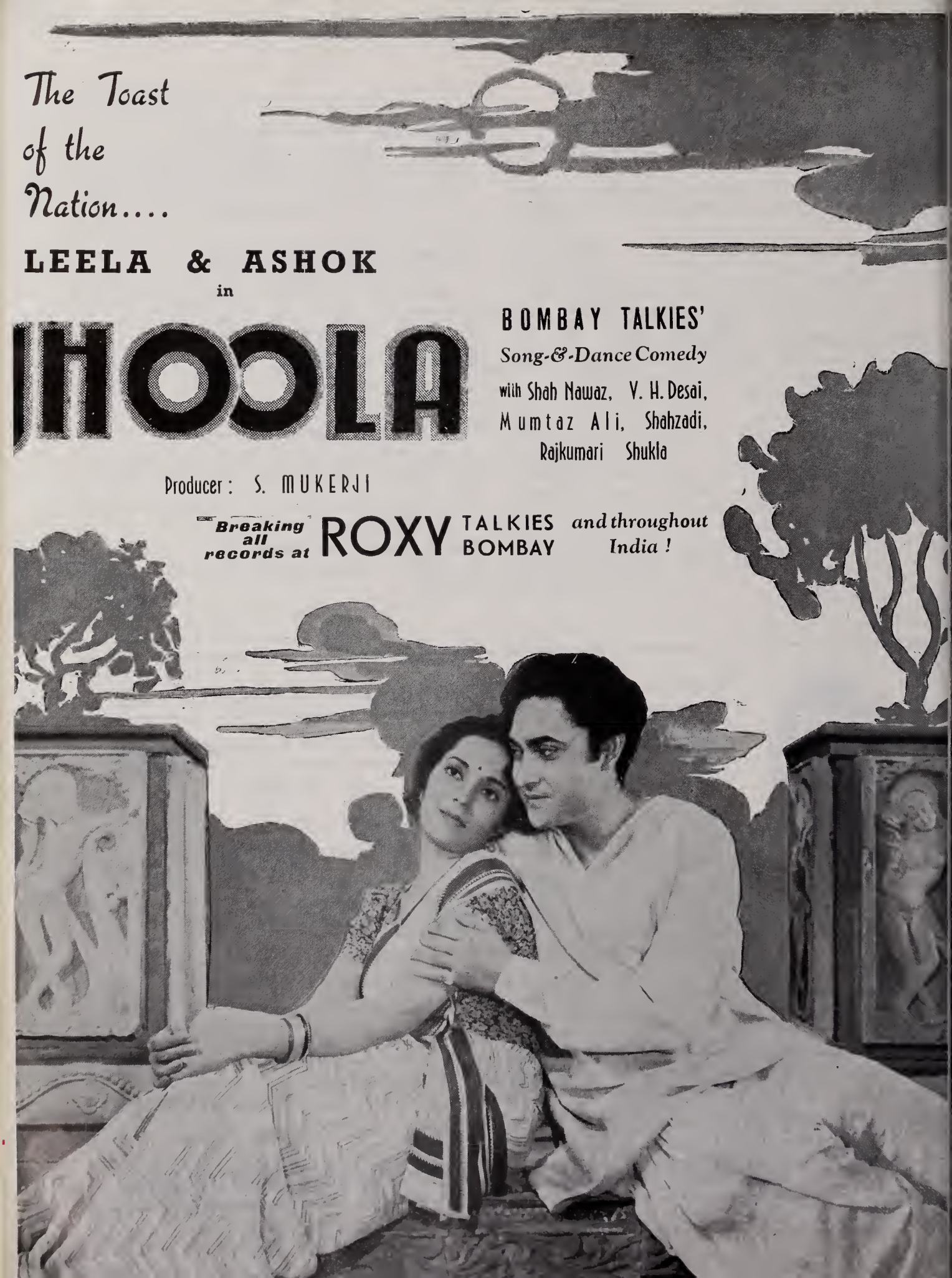
A 'Jeevan Picture' Directed by G. P. PAWAR of "RESURRECTION" Fame

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Shortly Coming **"VANMALA"** **'CIRCO' PICTURE** IN HINDI *Starring:* **MAYA BANNERJEE**

Directed by **MOHAN SINHA** *A Grand, Gay Musical To Your Desire!*

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The Toast of the Nation....
LEELA & ASHOK
in
JHOOLA
BOMBAY TALKIES'
Song-&-Dance Comedy
with Shah Nawaz, V. H. Desai,
Mumtaz Ali, Shahzadi,
Rajkumari Shukla
Producer: S. MUKERJI
Breaking all records at ROXY TALKIES BOMBAY and throughout India !

SHOW US MORE OF THEIR LEGS

Cut Out Saries And Use Swimming Costumes

By: Hyacinth

We may as well face it—our girls are not Venuses. Nature played a dirty trick on them when she put their limbs together, but the gods weren't going to let Nature have it all her own way, so they decreed that our women should cover their shapelessness with the all-concealing sari.

So far everything has been just dandy for the ladies. They looked gorgeous in their saris and no one doubted that they looked equally gorgeous underneath. But all the time a strange part of America called Hollywood (you may have heard of the place) has been putting strange ideas into the heads of our Indian men. It has been making them "leg-conscious". They have stopped thinking of the feminine leg as something which keeps their womenfolk standing but which must never be seen, and are now beginning to wonder if their women's underpinnings are things of beauty.

Hollywood turns out perfect machines called film stars who in their films display large masses of bare flesh to the public and set such a high standard of physical perfection, that they have the whole feminine world envious and the whole masculine world gasping. This display of feminine "charm" is having such an effect on the Indian public that they are beginning to look for the same display of "charm" among our Indian actresses. We have a feeling, a very strong feeling that very few of these latter creatures could face their public in bathing costumes without wishing there was a tree nearby to hide behind.



Hollywood has been making Indian men leg-conscious.



They have dished up many physically inferior specimens....

BATHING BEAUTIES OF HOLLYWOOD

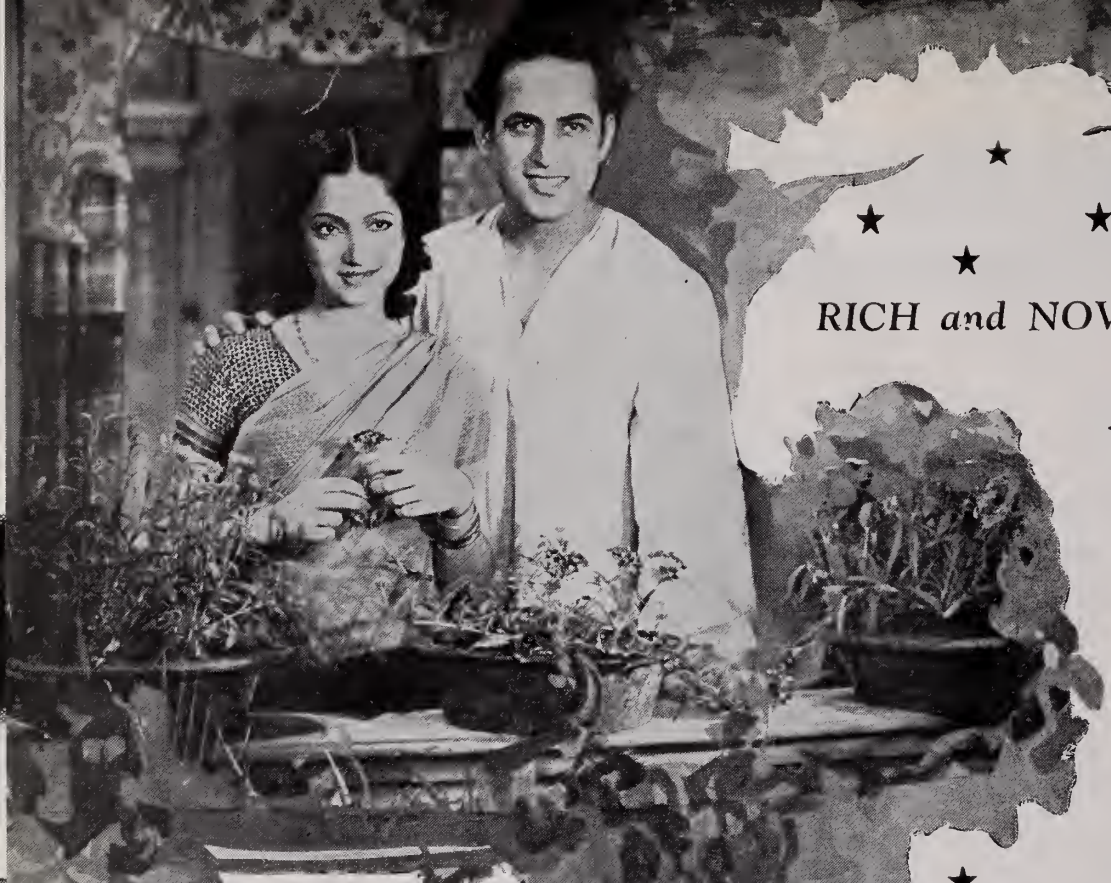
While the Indian woman's figure makes a perfect base for a sari, it should be a bathing costume's worst enemy. A great deal is said about the beautiful figures of Indian village women who carry pots on their heads, but these women never join the films so the public just has to put up with the misshapen creatures who do.



....without wishing there was a tree nearby to hide behind.

Now almost every actress in Hollywood must go through a period when she does practically nothing but pose for "leg art" pictures before she becomes famous. Even dignified creatures like Garbo, Dietrich and Colbert have grimaced before the cameras in bathing costumes, during their early days in films. These bathing costume stills are used to "sell" the potential star to the public. Pictures of women with all their clothes on may have a very high advertising appeal but pictures of women with most of their clothes off have a terrific advertising appeal.

The actress-to-be becomes known to the public as "the girl with the best figure in Hollywood", or "the girl with the million dollar legs" often before she has made a single film. She continues to pose for bathing costume stills until she is important and wealthy enough to tell her directors that her thighs are nobody's business but her own.



RICH and NOVEL !

THIS STAR TEAM

MUMTAZ SHANTI

and

ULLHAS

with

MUMTAZ ALI, P. F. PITHAWALLA, SURESH, JAGANNATH, and PRAMILA.

GIVING A GLORIOUS VIEW OF FRESH FIELDS IN FILMLAND

BOMBAY TALKIES LTD.

PROMISE

BASANT

Screenplay and Direction by

AMIYA CHAKRABARTY

Lyrics by **SANTOSHI.**

Dialogues by **J. S. CASSHYAP.**

SONGS? DANCES?

Just You Wait For

BASANT!

WAY-DOWN GLAMOUR

In India most of our top-rank female stars have in some miraculous way become famous suddenly, without having had to work their way up via the "extra" ranks. They have never had to pose in bathing costumes for publicity stills, like Hollywood actresses do. Their public does not know if they are bow-legged, knock-kneed, or have protruding shoulder blades. Some wise guy wrote "Where ignorance is bliss 'tis folly to be wise."

This policy has worked so far, but now the public has stopped believing in fairies and wants to face facts. They want to know if the stars they have adored for so long are glamour girls all the way down to their toes.

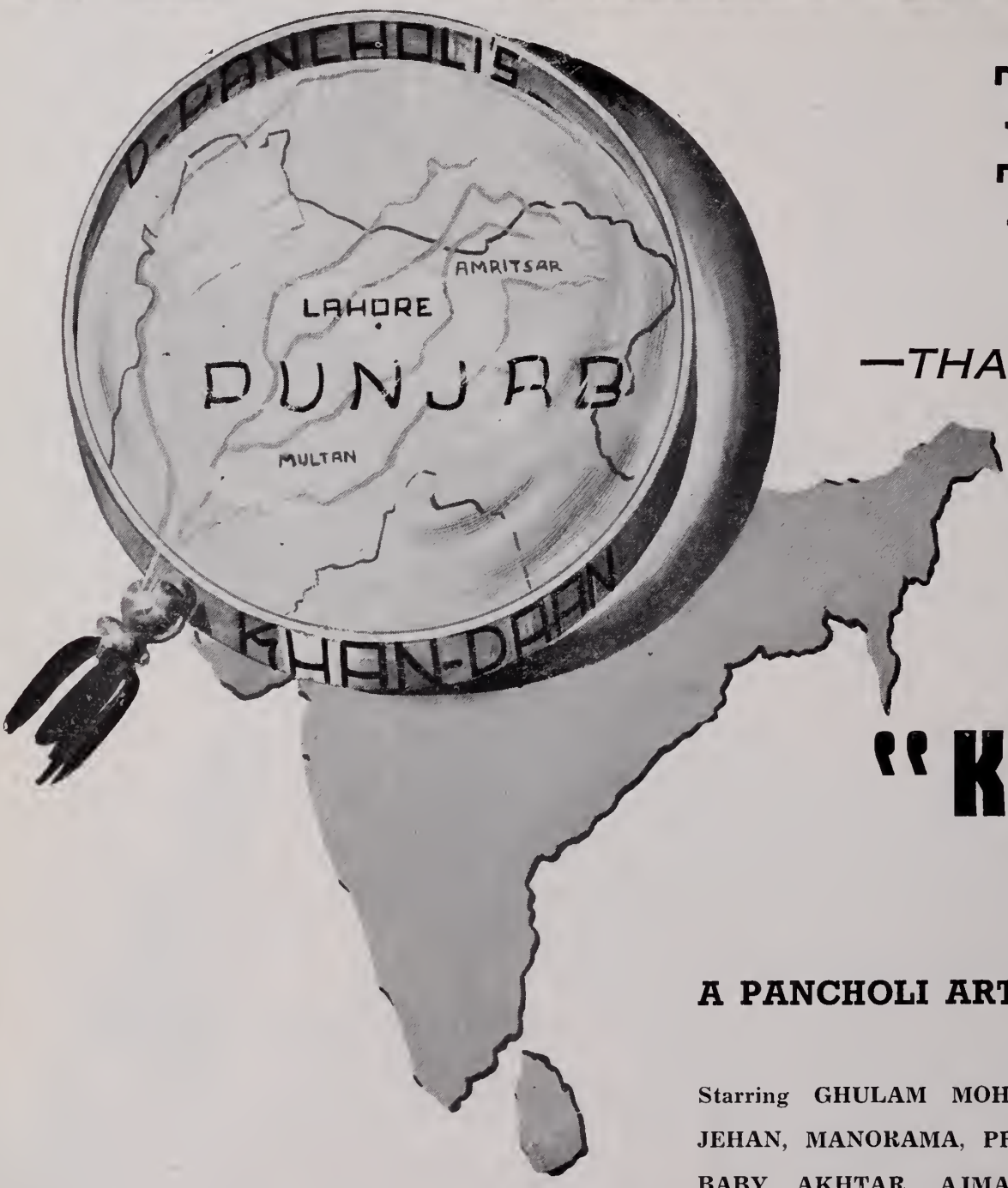
Very few of our present stars dare make their bathing costume debut without taking an extensive course of slimming first. Fleshy hips don't spell romance, and the least critical of men will fall out of love with their favourite star if she bulges out of her swimming costume.

A few of the braver, or should we say less sensitive souls among our actresses, have ventured before the cameras in shorts, and now our Fearless Nadia is wearing a good imitation of a Dorothy Lamourish sarong. We make no criticism of her but we would just like to emphasise the fact that we think she is very fearless indeed to let the public see her like that!

If there are any perfect specimens among the stars (we doubt it) they should indulge in as much 'leg' display as they like because they are going to score over their less shapely and therefore less fortunate film sisters.

The Indian public is becoming more and more discriminating in its tastes and is no longer going to welcome with open arms any and every woman, producers choose to publicise. So far they have dished up to the public many physically inferior specimens of humanity and have adopted all the while a "take it or leave it" attitude. So far the public has been taking it, but in future as sure as my name is Hyacinth, they are going to leave it!





THE
TO

—THANKS T

"KHA

A PANCHOLI ART PICTURI

Starring **GHULAM MOHAMAD, NOOI JEHAN, MANORAMA, PRAN, IBRAHIM BABY AKHTAR, AJMAL & DURG. MOTA.**

. . . . . IT'S GREATER THAN WH

"KHAZANCHI" LED YOU TO EXPEC

UNJAB GROWS
'ATION'S GREATNESS!

ALSUKH PANCHOLI

ND HIS

DAAN"

ATEST FROM THE MAKERS OF THE
EPOCH-MAKING

KHAZANCHI"

ected by
SHAUKAT HUSSEIN

y & Dialogues:
SYED IMTIAZ ALI TAJ

ic:
GHULAM HAIDER



OUR REVIEW

"Ujala" Becomes Excellent Maiden Effort

Naseem And Prithviraj Make An Ideal Pair

Ratan Bai's Triumphant Return

This maiden production of Taj Mahal Pictures is different for many reasons. It is produced by a young man, Md. Ehsan, who was till yesterday in College. It is partly owned by Naseem, our beauty queen. In it are featured Naseem and Prithviraj, for the first time together, and they make an ideal romantic team. It gives caste to K. M. Multani as a director, for, he is directing box-office stars for the first time. M. A. Mughni, shows great promise as a story writer, for the theme of the story is not only pleasing but sufficiently provocative of thought. For the first time Naseem has tried to act beyond merely looking sweet.

Yes, this picture of Taj Mahal ought to be a good box-office hit as it has all the dramatic elements more or less cleverly blended to appeal to all cinema-goers in the country.

"Ujala" has an excellent story idea. It is almost a philosophic theme. Had the theme been better developed and more forcibly written than has been actually done by Kamal Amrohi, "Ujala" would have become a memorable picture.

But somehow at every emotional climax, the writer's imagination seems to have gone bankrupt and sequences which could have become intensely emotional have become sketchy. If "Ujala" has not become a more thrilling document of human emotions, the entire blame must be put at the door of Kamal Amrohi.

A STAGE STORY

The story is simple enough. Shyam Krishin, idealist, musician and disciplinarian, owns a dramatic theatre. In Maya, the prima-donna, he has a star artiste. In Tiwari, a wealthy man-about-town, we are shown a typical stage pest which lures the stars to ruin by showering flattery and attention on them for personal pleasures.

When Maya responds to Tiwari's temptations and keeps late hours, Shyam Krishin remonstrates and rubs in the theatre discipline.

Remonstrations soon take the shape of a quarrel and Maya defies the theatre proprietor. One day Maya, egged on by Tiwari and believing his numerous promises, walks out on Shyam Krishin right in the midst of a show.

And now begins a talent hunt for the idealistic owner of the theatre.

U J A L A

Producers: *Taj Mahal Pictures*
Story: *M. A. Mughni*
Scenario and Dialogues By: *Kamal Amrohi*
Music: *Bashir Dehlavi*
Photography: *Dronacharya*
Recording: *Sam Popat*
Cast: *Naseem, Prithviraj, Mubarak, Ratan Bai, Mirza Musharaff, Baby Vinod Kumari.*
Released At: *Lamington Talkies.*
Date of Release: *21st Feb.* 1942
Director: K. M. MULTANI

Day after day he goes in search and returns disappointed. But one day, he hears the sweet rhythm of a dancer's steps and traces their owner but is refused even an audience.

But later when playing his "sitar" over the air, the very girl, Saroj, falls for the excellent musician and with her usual impetuosity faces Shyam Krishin at the radio station. Once again, they quarrel as Saroj refuses to work on the stage. They part, each more obstinate than before.



Ratan Bai in "Radio Singer" a Ganesh picture.

To break down her obstinacy Shyam Krishin takes the flat right below the one occupied by Saroj and one day he begins playing on his "sitar". It is a marathon performance, non-stop, passionate, vindictive. Saroj defies it for a while, but ultimately the urge of music in her submits to the call of a greater artiste and she starts dancing to the music of the relentless player. She dances and dances till she cannot dance any more. Saroj rushes to Shyam Krishin and implores him to stop. She admits defeat—and agrees to join the stage. But Shyam Krishin refuses to accept the obligation.

THE NEW PRIMA-DONNA

Shyam Krishin's theatre goes from bad to worse. He retires to his room and to his music and hands over the theatre to his manager, Mirza. Mirza manages a surprise and puts up Sarojini a new prima-donna on the stage. On the opening night, Shyam is dragged to the theatre and there he is surprised to discover that Sarojini is no one else but Saroj.

Now Saroj becomes a terrific success. Shyam falls in love with her and she reciprocates. All this time Tiwari, the stage pest, keeps annoying her with his suit.

But the love of Shyam and Saroj speedily travels towards matrimony. On the wedding day, however, Saroj is kidnapped by Tiwari and held a prisoner of his lust.

Shyam is heartbroken. Tiwari wants to force his attentions on Saroj but Saroj jumps out of the window and becomes a permanent invalid. Saroj's agony of mind and body melts Tiwari and makes him a better man.

Through some more emotional drama, the story travels to end charmingly for all.

PRODUCTION VALUES

The story has many dramatic situations which, with a more imaginative script would have become a masterly emotional drama. However, the director has made the best of a bad job and with his slick direction has saved several situations from failing utterly.

The photography of the picture is uniformly good and at places brilliant. The moonlight sequences between Ratan Bai and Mubarak were presented in very natural shadows and thus lent class and thought to the photographer. The moon, however, insisted on changing his place from spot to spot in some other sequences. Well, that is the moon's fault. He went mooning.

The sound recording left a lot to be desired. Ratan Bai probably suffers the most in this direction. Her songs were almost ruined by bad recording.

The dances of Ratan and Naseem are good while Baby Vinod Kumari takes applause for a sweet little dance which she presents with complete coquetry.

The theatre sequences are rather long drawn out and become boring in places. Cutting some footage here will come as a welcome relief.

Songs are well tuned but poorly written. Khan Mastana sings a song with all honest intentions of putting it over emotionally. But his effort ends in a farce and his song becomes flat.

BEAUTIFUL NASEEM

Coming to the performances, Prithviraj tops everyone. This versatile artiste travels from one triumph to another with an ease which suggests that acting is all easy. There are moments in this picture where Prithviraj completely becomes Shyam Krishin the idealist, the musician and the supreme artiste. In sheer sincerity, Prithviraj remains almost unbeatable.

Naseem, more beautiful and charming than ever graces the screen with a very sincere portrayal as "Saroj". Incidently, this is the first time that I have seen Naseem striving to make an impression. And she does make a tremendous impression with her tears, songs and dances, all superbly executed.

Ratan Bai returns to the screen with a charming vengeance, looking younger, thinner and certainly more charming. She gives a polished performance in all emotional sequences.

Her coquetry, in lighter situations, however, leaves one unimpressed.

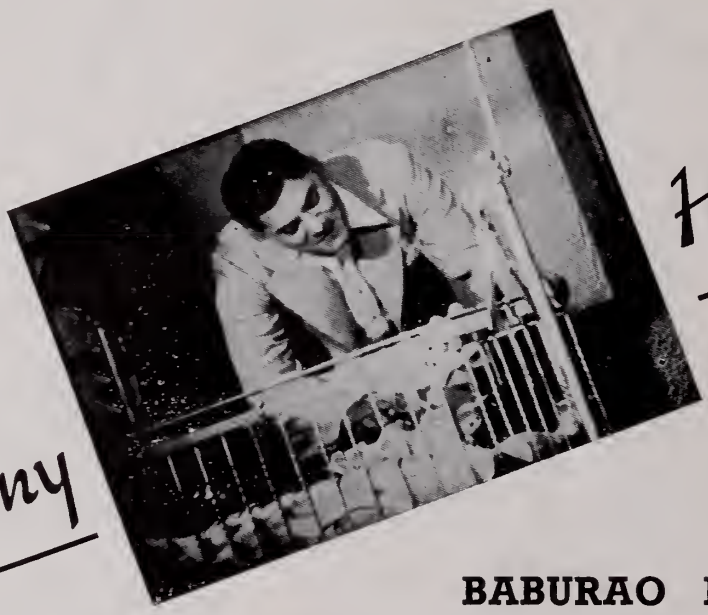
Mirza Musharaff blunders through the story rather well. Mubarak as "Tiwari" does pretty well in the latter half. His heart, however didn't seem to be on the job and at best his effort looks superficial.

Well, "Ujala" is certainly an enjoyable picture if you are not very keen on some technical flaws, which sometimes a producer cannot avoid.



Anjani and Manohar in "Kunwara Bap", the first social picture of Acharya Art Productions.

Many



Happy Returns

BABURAO PENDHARKAR

AT LAST TRANSFERS HIS
LOVE FROM THE WOMAN
TO THE CHILD—

Shanta Hublikar

MAKES HIM DO IT

In The Coming New Huns Comedy Hit

AT

THE **CENTRAL,** BOMBAY

MANY HAPPY RETURNS

(पहिला पाळणा.)

Producer:
BABURAO PENDHARKAR

Written & Directed By
VISHRAM BEDEKAR
M.A., LL.B.,

Photography:
PANDURANG NAIK

Starring:
Dinkar Kamanna
Kusum Deshpande
and others.

● Distributors: PEERLESS PICTURES, 116, Charni Road, Bombay 4.



SHANTA APTE—

After a long long time, this favourite star of the Indian screen makes an appearance in "Apna Ghar", a Circo picture, directed by Mr. Debaki Bose.

HREE GREAT PICTURES ARE COMING WI



NEENA

in

Ek-Raat

SHALIMAR PICTURES BOMBAY

PRODUCED & DIRECTED by

W. Z. AHMED

YOU WILL HAVE TO SEE

Ek-Raat !

Mun-ki-Jeet ॥

Roopmati ॥॥



NEENA . PRITHVIRAJ in

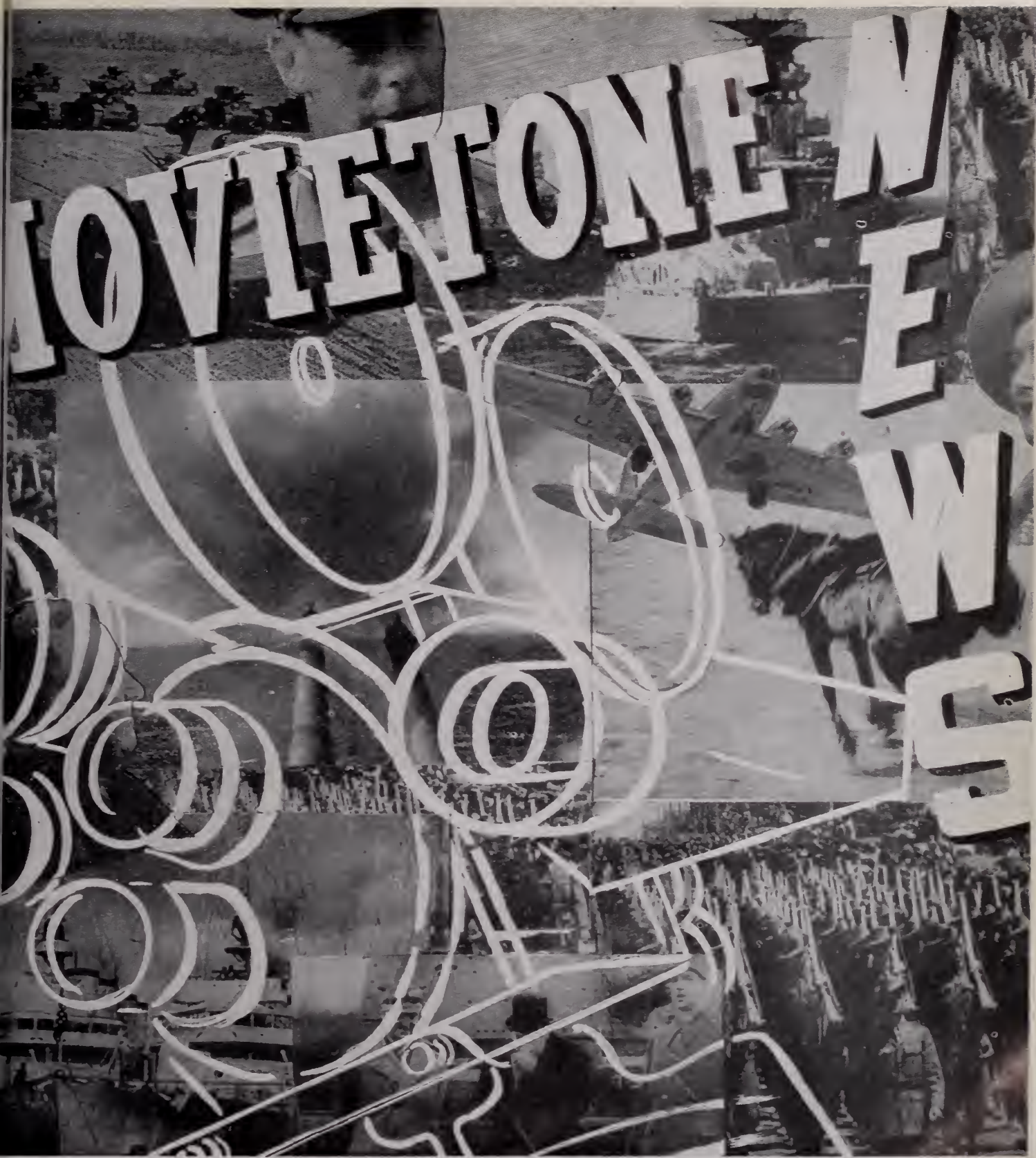
Ek-Raat

" WE LOOK BEFORE AND AFTER,
AND PINE FOR WHAT IS NOT:
OUR SINCEREST LAUGHTER
WITH SOME PAIN IS FRAUGHT;
OUR SWEETEST SONGS ARE THOSE THAT TELL OF SADDEST THOUGHT. "



NEENA—

Coy and mysterious, this new comer to the screen threatens to become a big hit in "Ek Raat", a Shalimar picture produced and directed by Mr. W. Z. Ahmed.



IN FIVE LANGUAGES

ENGLISH ★ HINDI ★ BENGALI ★ TAMIL ★ TELUGU

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BY

TWO OUTSTANDING DIRECTORS

PHANI MOZUMDAR & PROFULLA ROY

WITH

OUTSTANDING STARS

* **LEELA DESAI**	* **JAIRAJ**
* **CHHAYA DEVI**	* **JAGDEESH**
* **HANSA WADKAR**	* **K. C. DEY**
* **SHANTA KUMARI**	* **RADHAMOHAN**
* **MOTI BAI**	* **MAJID**

REMEMBER

THEY ARE **"LAXMI"** PRODUCTIONS

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SUPREME FILM DIST., CALCUTTA - LAHORE

The Rt. Hon. Dr. M. R. Jayakar Condemns Mythological Films !

Wants Films With Rational Approach To Life !

(By: Our Special Representative)

It is often difficult to get the Rt. Hon'ble M. R. Jayakar to talk, but once you get it done, the rest is easy. You feel like taking a shower-bath on a summer fore-noon, as you listen to him. He has a musical, metrical accent that has a pleasant, soothing ring and his man-to-man conversation is as captivating as are his public utterances.

The Rt. Hon. M. R. Jayakar lives in his artistically built and yet more artistically decorated bungalow at Winter Road, Malabar Hill. He modestly calls his house "Ashram" which means a hermitage, but it is nothing of the kind. Everything in this bungalow is so neat, tidy, precious and aesthetic that the temptation to linger there is great.

As he went on explaining to me quite optimistically the prospect of some good work ahead in connection with the proposed Maharashtra University, to report on the possibility of which, Government of Bombay have appointed a Committee with him as the Chairman, I ventured somewhat abruptly,

"Do you think, the film will be properly exploited for educational purposes in this new University of yours?"

"That is a matter of detail. Let us have a University first, but I can quite understand your enthusiasm to advance the cause of films whenever you can as you happen to be a film journalist."

So Jayakar was in a mood to oblige me by talking about films, I concluded and asked him what kind of pictures he preferred to see.

"I am not much of a picture-goer, especially out here in India. I am a lonely man and unless there is kindred company, you cannot possibly think of spending an evening at a theatre. While in England, my secretary who was an educated, cultured young woman practically used to drag me to some good film after my day's work and I must acknowledge that her selection seldom went wrong. Those evenings in London have convinced me of the tremendous power of the film for popular entertainment and instruction. The film is even a more powerful agency than the press and radio put together for propaganda and adult education purposes.

What The Chinese Consul In India Says:

In a letter to the Editor, the Consul for China writes from Bombay:

> "I am glad to say that I found the short film, "Our Valiant Neighbour" a very satisfactory production. However, there is one scene in it which does not represent modern China and is now out of date. I mean the scene wherein a man wearing a pig tail is seen speaking at a mass meeting. The picture would be complete if this scene is cut off."

Why not complete the picture, Shantaram, by cutting off that pig tail? It is a courtesy we owe to our valiant neighbours.

"I have not seen more than a dozen Indian pictures. Even among them I prefer to see those in Marathi so that the number I am likely to see diminishes still further. I like most to see on the screen correct, natural, realistic representation



The Rt. Hon. Dr. M. R. Jayakar, M.A., LL.B., LL.D., D.C.L., Bar-at-Law, Privy Councillor.

of the life about us. I can recall one such picture which I liked best It was "Savkari Pash". It was very good art, fine entertainment and had immense educative value. Another picture I liked was "Tukaram" minus its miracles. It was otherwise a fine biographical picture. "Dnyaneshwar" also went near it, but lacked the excellence of "Tukaram".

SAINTS OR MIRACLE-MONGERS?

"I must tell you, however, that the miracles our saints perform on celluloid are a horrible torture to me. Personally, I would prefer these saints and mythological figures to be left severely alone. All these venerable old celebrities are presented to us as miracle-mongers. Miracles are the least part of their service to humanity. It is enough that we read about these exaggerated fantasies in literature. Supernatural powers attributed to them need not be immortalised on celluloid. What we need for popular education is the spread of rationalism, a faith in human endeavour to rise to its highest. This is denied to us when it is sought to impress our minds with the distance between us, mere mortals on the one hand and the saints and mythological heroes on the other. If they are represented as an ideal, the less distance you create

between them and the devotee, the greater is the scope for human aspiration.

"I am not against bringing them to the screen if their virtues are so depicted as to be within the reach of our serious endeavour. They must inspire us with the confidence that we can resemble them and reach their moral and spiritual height. What is the use of making them fly in an aeroplane, as Tukaram does or to move a stonewall which Dnyaneshwar not only moves but sends into thin air?

These pictures may be popular, because our people are emotionally superstitious, but I cannot personally stand them and I believe film-producers must carefully guard against excessively pandering to popular taste by producing such abnormalities. An emotional people need realistic pictures as a corrective of a national bias. Films must take up their share to root out superstition, explode miracles and help to promote a rational outlook on life's affairs."

Dr. Jayakar spoke in glowing terms about "Edison", "Emile Zola", "Good-bye Mr. Chips," "Mr. Smith Goes to Washington" and "The Mortal Storm" and said those were the films he liked most. He would like Indian producers to have these films as illustrations to copy. He liked exceedingly "All This and Heaven Too", which was made by Warner Brothers and in which Charles Boyer and Bette Davies were at their best. He felt certain that in India's history, both modern and mediaeval, there were incidents and personalities about whom such beautiful films could be made. After thirty years of its career in India, the film industry must rise to its responsibility and if film producers don't do it, public conscience must be aroused to compel them to do it.

FILMS AS A CAREER

Dr. Jayakar was entirely in favour of Indian educated young men and women taking up films as a career in whichever department there was a great opportunity. He brushed aside the argument of lack of morals in the filmland as exaggerated and asserted that morals were one's own affair, so long as they did not vitiate public taste or decency. "There was no department of life that was safe for people who were immorally inclined and no man or woman of character, idealism and resolution had reason to fear a mere atmosphere. If you practise an art which sometimes partakes of the Bohemian, you must take the attendant risks. I remember, years ago, when I took to the study of music, surreptitiously drawing on my hours at college for the necessary time, my morals were said to be in great jeopardy. But nothing happened. Art never corrupts. It is the blandish-



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ments in the hands of its vulgar votaries that constitute the danger. Full pre-occupation with the study of the art itself is the cure. Keep your gaze centrally fixed on it and the rest is easy."

As he was explaining his views, I remembered that he was present at the opening of the Circo Production's "Geeta" or "Karmayoga" and I asked him what he thought about pictures in which crime was sought to be glorified. He confessed he was misled into believing that the picture had something to do with Bhagvad Geeta and as he was a great admirer of the Celestial Song and was responsible for introducing it in the course of studies in the Aryan Education Society's High School which he and his friends had founded, he went to open it. He was disappointed to find that it was a cheap imitation of the American gangster pictures and in between were inserted scenes to commend unduly, Gandhiji's village industries and Khaddar programme. He was clearly of the opinion that pictures which overemphasised sex, love and crime were not calculated to do good to Indian society and particularly to our impressionable boys and girls. There is a certain age, he said, through which we all pass, when the allurements of vice have a great fascination. Depicted in romantic surroundings, smacking of a semblance of courage and sacrifice, they are particularly pleasing.

THE INFLUENCE OF FILMS

"I do recognize the importance of motion pictures in our daily life. They affect our modes of behaviour, dress, morals to a very great extent, easily to a greater extent than the printed word and the radio put together. We have a right to expect a wholesome and salutary influence in the cinema. Our social conscience must be aroused to that end. I see limitless possibilities of the film as an all-powerful element in educating the young. Our producers and the Governments concerned must seriously take up the problem."

Dr. Jayakar, I remembered was a great enthusiast for dramas in his young days. He was a dramatic critic also and seldom missed a good play. He told me, as he went on to say that plays with living persons performing before us were any day preferable to the shadows of the film world cast on the silver screen. The one is of the substance, the other is a mere shadow. What pleases us is the successful deception. In moments of recreation, we all like to be deceived into innocent falsehoods.

"With the modern civilisation dominating our life in all possible ways, we cannot help having our entertainments also mechanised. I do not demur to that. But we must have better standards of music, dialogue, photography and what not. So many of the filmic songs I simply abhor—so coarse and jarring are their tunes. The cinema must not be permitted to vulgarise Indian music, the richest heritage of the Hindus and Muslims alike."

"It may be so, for the time being", I interrupted, "With the passage of time, so many of our arts will be revived and promoted by the direct encouragement of the film industry."

"Yes, I am prepared to hope with you that the film industry will encourage music, photography, dancing, story-telling, dress refinement, spread of Hindustani and many other features. But even for that the public must be on the alert. Intelligent critics and ordinary fans must have their say in their entertainment fare. Organised opinion of cine-goers of good taste and culture must have even a veto on what will be doled out to the public. There is a tendency in the press to boost every picture that is produced and a man like me is often unable to know what is good, bad or indifferent. We rely more and more on a critical press, which must judge by high standards of excellence and not from an emotional regard for the supernatural. Large combines able to dole out press patronage will sometimes interfere with a critical and independent exercise of judgment, but a well-informed and discriminating public must check this tendency. I see the great need of public opinion being educated in this behalf, to act as both a check on and spur to picture production."



Herç is a mechanical situation which looks quite human in "Toofan Mail", a Wadia-Ranjit picture.

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Art Direction:
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EVERGREEN *Release*

PRAKASH'S *Coming Social* **"STATION MASTER"**

Zahur Raja—A Rough-Neck Guy!

Attractive Man With Animal Spirit: Actor In Love With His Wife

By: Hyacinth

He is a big husky fellow, this Zahur Raja with colossal biceps and a grip of iron. From his photographs (I had seen only those of his face) I expected him to be slim and short, so when I saw him in flesh I was so busy being surprised I didn't notice he was reducing my right hand to pulp when he shook it. However, being almost a lady I wouldn't have yelped even if I had noticed it.

Zahur is rather a surprising young fellow. To begin with he arrived for his interview wearing the wild looking Pathan "kulla-lungi". I had hardly got used to it when he took it off and so released a shock of unruly black curls some of which fell forward on to his forehead in front and the rest disappeared into his collar at the back. Now Zahur who is 6' tall and weighs 13 stone 10 lbs. would be my idea of a perfect he-man if he didn't have those Shirley Temple curls and if he didn't pluck his eyebrows to the fine lines they are. He says he has eye-brows like twin tropical forests but even tropical forests would look better than his present spidery eyebrows.

Before I become too prejudiced I would like to say that Zahur has very fine features and is an extremely pleasant young man.

He was born in Abbottabad on July 7th 1918. He has one brother and two sisters. His father who was a Police Inspector owned an estate of 25 villages. Several generations ago the family head was entitled Raja by the Government and now Raja has become their family name.

Zahur stayed in Abbottabad until he had passed his Matric and then



...he took the "kulla-lungi" off and released a shock of unruly black curls."



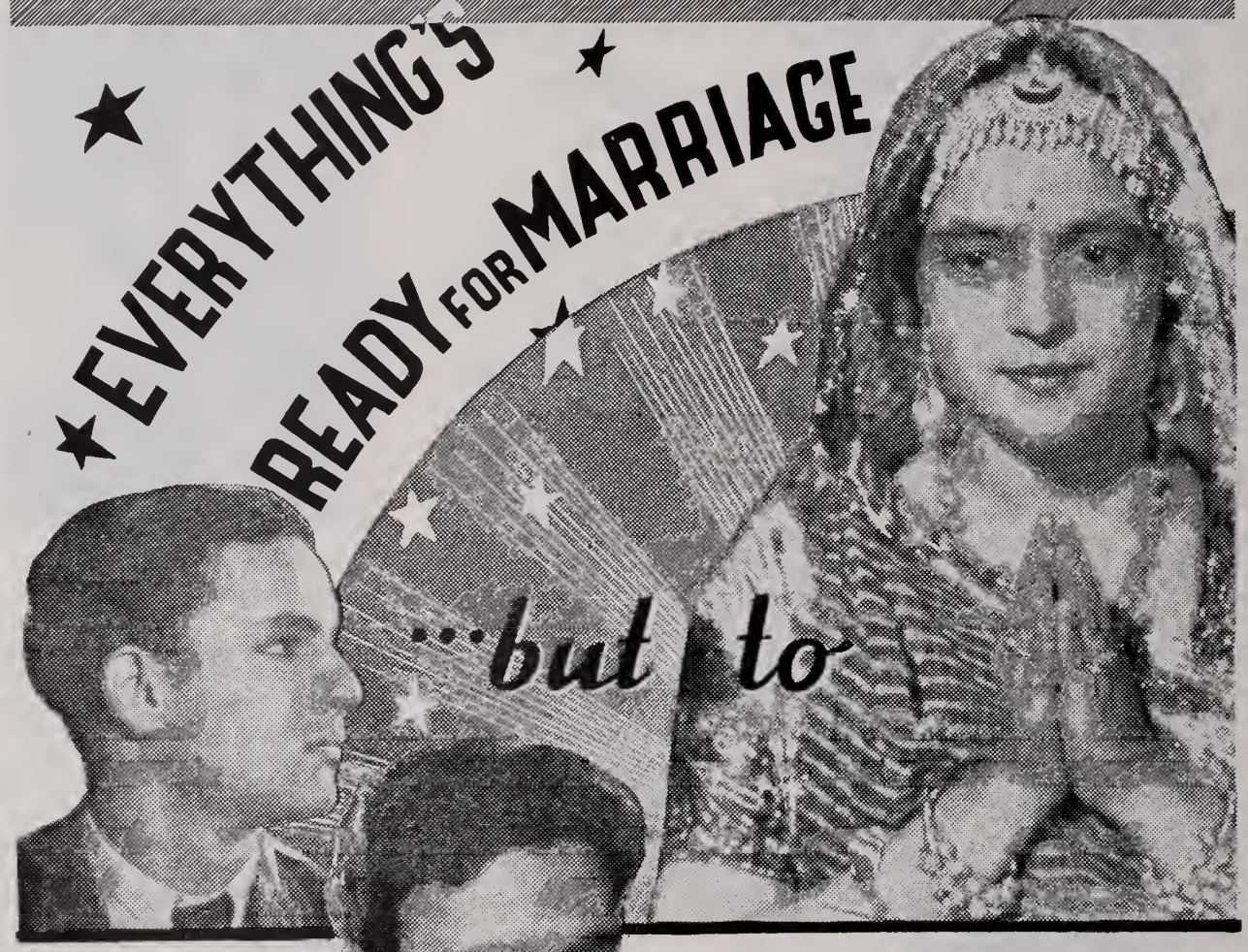
Zahur Raja, handsome and ambitious.

he was sent to the Gordon Mission College at Rawalpindi. Zahur, who was an extremely mischievous student managed to stay in college for 6 years. He would still be there if he hadn't been heaved out by the Principal. Zahur just wouldn't study and his masters just refused to send him up for his B.A. examination. But don't think this made our Zahur weep. On the contrary, he was quite content to be a duffer because in this way he could devote more time to sport. He was the best athlete in the college and played every game from football to ping-pong. He was the champion discus-thrower and an expert at putting the shot.

COWBOY IDEALS

But Zahur had another love besides sport and that was acting. When he was a little boy he used to see cowboy films and they made such an impression on him that he actually used to steal money from his father to buy toy pistols and pea-shooters for his gang of juvenile cowboys. So realistic were their cowboy adventures that once Zahur broke his arm. He lived in a world of make-believe and longed to be an actor. When he was in college he belonged to the College Dramatic Society and did so well that his Principal noticed his talent and in Zahur's final report wrote: "A very attractive and promising young man, but due to an exuberance of animal spirit he gets into trouble. Never-

★EVERYTHING'S READY FOR MARRIAGE



...but to

She knew little . . . . . but the men knew less.

which man?

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who plays the youthful and vivacious Cindrella, in a magnificent dancing drama, that will sway your emotions!

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NATIONAL'S

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NATIONAL STUDIOS



So realistic were their cowboy adventures that once Zahur broke his arm.

theless I recommend him for the army or the film business."

While he was still in college Zahur used to send letters and photographs of himself to all the good directors in the hope that they would give him a break in the film line. All he got in return were the usual "I'll-let-you-know" letters.

Now Zahur's father wanted to send him to Dehra Dun to become a lieutenant in the Indian Army but Zahur had other ideas so he ran away to Bombay. With him he had one of the "I'll-let-you-know" letters which Director Kardar had sent him. This he took to Kardar who took one look at the husky giant from the North and engaged him immediately. He made one film at Ranjit's under Kardar's direction called "Mirza Saheban" which was the best Punjabi film made. Zahur was the hero.

Then Mr. Shantaram took Zahur away to the Prabhat film company in Poona where he was signed up for three years. Unfortunately there was some trouble about the film story so Zahur wasn't able to act in the picture. Then after ten months of inactivity at Prabhat's, Kardar took Zahur to National Studios where he made "Puja" with Sardar Akhtar and Sitara. "Puja" according to "filmindia" was the best picture of the year but Baburao Patel didn't appreciate Zahur's work. However, Zahur is a charitable fellow and he says "I think Baburao Patel is the greatest journalist and critic of the film industry. I hope to do something in the future which will win his applause."

After making "Puja", Zahur joined Minerva Movietone and worked in "Sikandar" for them. After that he was signed up by Ashok Pictures and worked as the leading man in "Sewa". Zahur feels his roles in "Sewa" and "Mirza Saheban" have been his best.

LOVE AT FIRST SIGHT

All the time he was acting, Zahur was also learning how to direct films. After "Sewa" he took a chance and floated his own company with the help of Mr. R. S. Lakhani. Mr. Lakhani who is his financing partner is a very kind-hearted man who likes to help promising youngsters. Zahur hopes to live up to Mr. Lakhani's expectations and be a success. At present Zahur is acting in and directing a picture called "Badal". This is for his newly formed company. His next film will be "Khayyam" and will be about the great Persian poet.



Carries his wife's photograph around in his wallet and pulls it out proudly.

Zahur admires Shantaram and Kardar most among the directors.

He thinks Devika Rani is the best actress and Kumar and Nawab the best actors.



Mazhar Khan plays a powerful role in "Marvee" or "Meri Duniya," the maiden production of National Artists.



"IF LAUGHTER IS ALIVE
"AND HUMOUR INTACT
"CAN VICTORY BE FAR AHEAD

Damuanna Malvankar and Jog

He who laughs last laughs best

But the pictures that keep yo laughing from start to finis must be the last word i entertainment.

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Starring: **Damuanna Malvankar, Jog, Nandu Khote, Javdekar Bal Datar, Vatsala Kumptekar, Saroj Borkar, Shakuntala Shanta, Baby Leela.**

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Two 'cuties' Meera and Shamim in "Arman" a social picture of Ranjit.

Zahur himself likes serious roles best and is in his element when he is taking part in dramas and tragedies. He likes himself best as a rough man.

Zahur complains that too many stars are allowed to rise to fame because they know how to flatter the chiefs of the industry. He is fighting every bit of the way to win fame for himself, but would die rather than resort to flattery to get himself to the top.

Zahur has been married for six months to Meena, a pretty young actress who is at present making probably her last film "Phir Milenge". Theirs was quite a romantic meeting. They met on the sets of "Sikandar" in which they were both acting and fell in love at first sight. Zahur who seems to have been bitten badly by the Love Bug carries his wife's photograph around in the wallet and pulls it out proudly on the slightest provocation.

Zahur is very happy in his married life but doesn't want any children. He feels that actors and actresses shouldn't have children because film people are so irritable after the strain of their work that they would make poor parents. "Phir Milenge" is his wife's last picture because he doesn't believe married women should work as actresses. That is what he says today. Acting is an honourable profession, but there are still many narrow-minded people who feel that only women of doubtful character go into films and he wouldn't like his wife to be looked down upon because of this. For a newly married man he is not at all jealous, and although he loves his wife more than his life he would let her go if she fell in love with some other man.

They live a quiet life at Sohrab Villa, Military Road, Santa Cruz. His salary is Rs. 1,200/- per month and he is able to keep two cars, one a Standard Special and the other a rather shabby looking Morris. Zahur has no vices. The last time he smoked a cigarette was in the attic of his father's house in Abbottabad and Zahur, who was only 12 was so sick he swore never to smoke again. He goes to the races occasionally, but claims it is only for the excitement and not because he wants to get rich quickly.

His wife has a feeling that he will be fat at forty so she makes him diet and swim at Juhu whenever he gets the time.

As soon as the war is over Zahur wants to go to Hollywood to study the film industry there. He feels that the war won't come to India yet awhile, but if there was any need to defend his country Zahur would be ready.

Watch this young man! He is destined for big things! Before very long he will take his place among the top-notch stars and as a director provide serious competition for Shantaram and Kardar! At least that is his ambition and it is commendable.

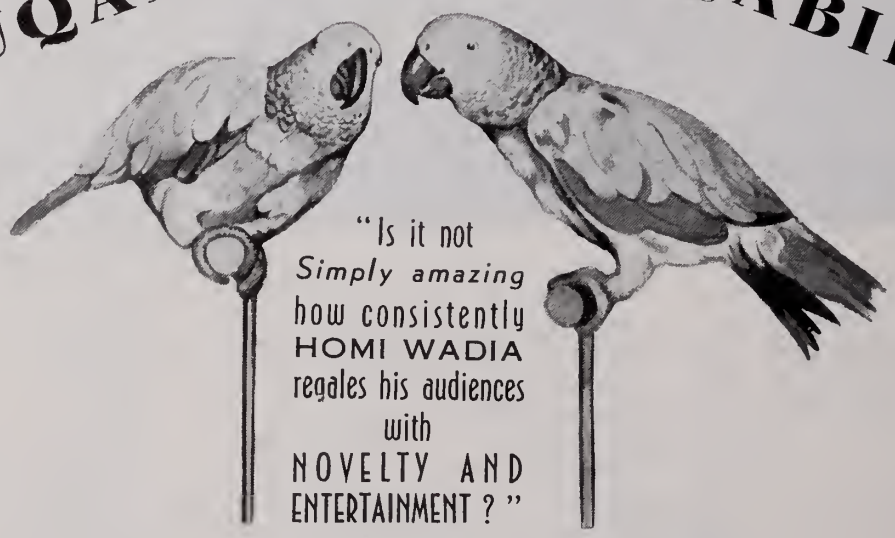


It seems to be Mirza Musharaff's turn to be surprised between Naseem and Prithviraj in "Ujala" the maiden social of Taj Mahal Pictures.

YOU'LL HEAR THIS EVERYWHERE !

"Have you heard the latest ? NADIA plays a DUAL ROLE to perfection in **MUQABILA"**

"And this time it is the Versatile YAKUB who plays the opposite lead, too, in **MUQABILA"**



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OUR REVIEW

Debaki's Genius Distinguishes "Apna Ghar"

Chandramohan's Masterly Performance

Shanta Apte's Glorious Return

This is one of those rare pictures which a director stamps with his genius and individuality. After a long time Debaki Bose has given us a picture in which his towering genius is framed in perfect harmony of dramatic values.

It will be a long time before another picture of such classic values will be produced in India.

In "Apna Ghar", art becomes a lovely handmaid of life, life in it's grim reality, full of sighs and smiles, punctuated with tears and laughter.

One would like to see this picture again and again to appreciate the subtle balancing of emotional values, the artistic presentation of life's grim problems and above all the supreme art of the master—Debaki Bose.



Shanta Apte returns to the Hindustani screen in "Apna Ghar".

YES! AN UNUSUAL STORY

The picture presents an unusual story but by no means an impossible one. In Narendra, Debaki Babu has created a strong man into whose soul the iron has entered with the result that life becomes a mock rehearsal and society a crowd of interfering hypocrites. The man, in his self-imposed isolation, develops an overbearing individualism and loses sight of the finer emotional values of life.

APNA GHAR

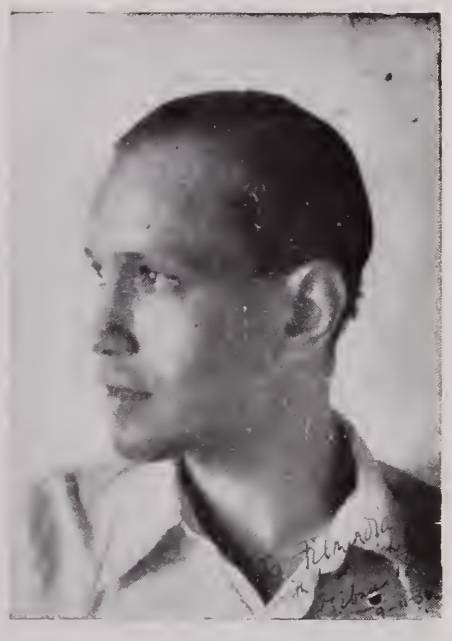
Producers:	*Circo Productions*
Language:	*Hindi & Marathi*
Story and Scenario:	*Debaki Bose*
Music:	*H. C. Bali*
Dialogues:	*Narottam Vyas*
Photography:	*Goverdhanbhai Patel*
Recording:	*Minoo Katrak*
Cast:	*Shanta Apte, Chandramohan, Jagdish Sethi, Maya Banerjee, Jeevan, Vimla Vashishta, Maruti Rao etc.*
Released at:	*Krishna Cinema*
Date of Release:	*28th Feb.* 1942

Director: DEBAKI BOSE

The accidental death of his previous wife brought upon by her excessive fondness for society and its lure, embitters the man and he takes himself to his forest estates to lead a stern life of unreasonable isolation.

Every day sees him more bitter than before and the inherent goodness of the man fades into the iron mask which the man prefers to wear. Here is a strong, disillusioned man who has come to believe that life has no honest deal to give to a man, emotionally or physically.

When Narendra comes to the city for business, he meets Mira accidentally. The first meeting is a skirmish. Mira's father, Chowdhary, is old and infirm and is accused of sharp practices by his firm. Narendra happens to be one of the directors of the company and at the meeting which he attends, Chowdhary is asked to give up all his possessions to make up for his fraud. Heartbroken Chowdhary takes to a sick bed from which he never recovers.



Debaki Bose

But before his death Mira, whose young life had hitherto been spent in social uplift work, realizing the sacrifice of an entire lifetime by her father in her interest, agrees to marry Narendra to help her old father to die happily.

CLASH OF WILLS

The marriage is more a bargain, as no love on either side is wasted.

Mira is also a strong-willed girl and has precise views on life, views which she has harnessed to her social uplift work.

Her married life, therefore, becomes a clash of two unbending wills.

Narendra with his grim iron will seeks to subdue Mira. Mira with her sweet firmness hopes to convert Narendra.

At this stage, Mami, Narendra's maternal aunt, takes a dirty hand in the game and with some poisonous whispers tries to promote an estrangement between the newly married couple.


Zooming your way
loaded with the bomb-
shell news of the season!
CIRCO PRODUCTIONS
SEND YOU TWO MORE HITS
NAI DUNYA
Starring
SHOBHNA; MAZHAR·JAIRAJ
AZURI·VASTI & HARI
Directed by A.R.KARDAR
MAHATMA VIDUR
IN HINDI & MARATHI
Starring
VISHNUPANT PAGNIS·DURGA KHOTE
NAYAMPALLY & PRAHLAD
Directed by-ALTEKAR & BABURAO PAINTER
PRODUCTIONS

However, the first time where their wills clash is on the occasion when Mira encourages the local villagers to refuse slavish submission to Narendra's autocratic orders.

The first round is won by Narendra by a show of armed men against the unarmed supporters of Mira.

From here onwards, the story travels to a relentless climax with a terrific speed that takes one's breath away.

Mira is in a delicate condition and soon gets a child during the absence of Narendra in the city for medical reasons.

AT THE POINT OF A GUN

The birth of a son softens the man of steel and he is anxious to hold his baby in his arms, and wants to run back home leaving his medical treatment. But circumstances prevent his doing so and he soon comes to suspect a conspiracy to keep him away from his infant son.

The subtle details of these circumstances in different locations are beautifully worked out and woven into the story by Debaki Bose maintaining at the same time the ever-rising tempo of the drama.

Mira becomes a tool in the hands of the dirty-minded Mami and wishes to keep her child away from his father so as to avoid his evil eye.

But Narendra who had made impulse his sole wisdom of life arrives home suddenly and demands the child at the point of a gun.

Afraid of her child being shot, Mira submits to the threat but in that moment all her traditional respect for her husband disappears and she runs out of her home in disgust leaving her child to the tender mercy of her husband.

In running she falls into a river and is taken for dead. But Mira is saved by some fishermen some miles away.

MIRACLE OF MOTHER LOVE

Mira's child soon gets ill and Narendra is now in agony. The inherent good he had suppressed for years now battles with his evil mask. After days of illness the little child is on the last gasp when news of Mira living reaches Narendra. Mira is sent for and after an intense emotional struggle she returns home only to hear the doctor's announcement that the child was dead.



His eyes give him a living. Chandramohan in "Apna Ghar"

And now begins a chapter of faith healing. The mother refuses to believe that her child is dead. She picks up the dead child and paces the room for hours through the midnight till early hours of the morn. All the others keep a vigil, sceptic and despairing.

But, lo, when the doctor goes to Mira in the early hours of the morning to take the child away the child is found living. A mother's faith had done the miracle.

The child is soon on its own, hale and hearty again. And once again Mira prepares to leave. And still another climax brings together the husband and the wife, the husband having found a common meeting ground in the social uplift work of his wife.

The greatness of the story lies in the fact of every character being an average person from life. In restoring the harmony of an individual home, through the storms of life, the writer seeks to point out the



All the situations he misses in life, he seems to manage in pictures. Here is Baburao Pendharkar with Shanta Hublikar in "Many Happy Returns" a maiden picture of New Huns Pictures.

CHITRA TO MAKE A SCREEN HISTORY!

3
PICTURES
PROGRAMME



BOMBAY 4.

1.

Together for the First time

THE LOVE TEAM YOU WILL RAVE ABOUT!

LEELA CHITNIS

&

PAHARI SANYAL

in

BETWEEN YOU & ME

with KESHAVRAO DATE, HARI SHIVOASANI, SHAHZADI & GHORY

2.

Starring MOTILAL

3.

Starring LEELA CHITNIS



Protima Das Gupta comes to the screen after "Rajnartaki" in "Bachelor Father" a social picture of Acharya Productions.

noral that an individual home is but unit of a million homes that makes nation. And the way to that harnony lies in the understanding of he other man's point of view even t considerable personal sacrifice and hrough peaceful methods.

Technically the picture is almost erfect, though one wished the sound ad been a little more audible.

HANTA AND CHANDRAMOHAN

Chandramohan is superb as "Nandra". He lends life to the role nd creates a character as vivid and ealistic as the author wanted. This s a masterpiece of acting for the ncomparable Chandramohan, who, nis time, expresses more by action han by words. Long live Chandranohan! Actors like him are rare ot only in India but in the whole vorld.

Shanta Apte returns to the screen fter a very long time and yet gives more mature performance than ver before. With addition of years, he has now acquired a charming ersonality and does her work pretty vell. Though her "Mira" falls short f Debaki's conception, yet her work n this picture is certainly a great mprovement on all she has done in he past. Her musical talents, howver, were not exploited in this picure.

In fact, the picture has poor music —poor in the popular sense. Without being so subdued as it is at present, good music could have been given, especially with an excellent singing artiste like Shanta Apte.

OH! SAVE US PLEASE

Jagdish, Jeevan, Maya Bannerjee and almost all others give suitably good performances. Vimla Vashishtha was, however, a sorry disappointment. This artiste is now typed in shrewish roles and even the great Debaki Bose could not take her away from the rut. For heaven's sake, can't someone stop this lady from speaking Hindustani? She murders the language and makes it sound more awful than Tamil. If Vimla Vashishtha will insist on speaking Hindustani in future, let us change the national language of India.

Another girl who should leave the screen severely alone is Vimal Sardesai. She plays a tiny role as a society girl in one party scene, but that bit of exhibition is enough to point out her present unsuitability for the screen.

Well, it is Debaki's own picture produced in the best Debaki Bose traditions and though it has little popular entertainment in it, it is a picture worthy of a great director and as such worth seeing by every intellectual in the country—not once but several times.

Incidentally, the picture also constitutes a well aimed slant on the present political conditions, but we would rather prefer the philosophic angle in human relations seeing that Debaki Bose has made this picture.



Yes, Director Kedar Sharma is at it with his Ajanta frescos in mind. That's Mira thrown out with vengeance, in "Arman", a Ranjit picture, to size up the emotions of millions.

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BUT ALL MEAN
The SAME THING

IT'S GREAT-GRAND

Magnificient SEE it !

Circo's

Epic or and for the NATION

ADNA GHAR

starring:



SHANTA APTE



Chandramohan

MAYA BANNERJI, JAGDISH, NYAMPALLY, NIMBALKER, JEEVAN, MADHUKAR GUPTE, DAVID, GOPE, VIMLA VASHISTA, KUSUM DESHPANDE and others.

Directed by:

DEBAKI BOSE

5th Week

At **Krishna Talkies**

Dubash Theatre

For Bombay Presidency:

INDIA FILM CIRCUIT

Arab Bungalow, 233, Khetwadi Main Rd., Bombay-4

FOR C. P. C. I. CIRCUIT

BHARAT PICTURES LTD., AKOLA

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



KARDAR PRODUCTIONS (Bombay)

Director Abdul Rashid Kardar seems to be now tired of making pictures for others, and he has started his own producing concern backed by his ripe experience and his small army of personal workers.

The first picture will be a social story called "Sharda", and it will go into the sets next month. As is usual with Director Kardar, the preparations for the maiden picture of Kardar Productions are being attended to studiously and if half of what Kardar talks today is to be believed, "Sharda" will be a picture worth seeing.

ACHARYA PRODUCTIONS (Bombay)

The final scenes are being taken of their maiden production called "Kunwara Bap" or "Bachelor Father" in which Protima Das Gupta leads a useful cast of artistes. Another one that has only recently gone into production is also a social story called "Uljhan". The second story will be directed by Mr. Acharya himself.

SHALIMAR PICTURES (Bombay)

"Ek Raat", the first production of Mr. W. Z. Ahmed has been completed and those who have had the good fortune of seeing a connected trial of the rushes have been loud in praising the quality of the picture. The music is reported to have become marvellously attractive and will go a long way in making the picture a huge success. Already the picture has been taken for distribution by Messrs. Srinivas Pictures Circuit of Bangalore for the South; by Messrs. Jamnadas Ltd., of Bhusawal for the C.P., C.I.; by Messrs. Dowlat Corporation, Bombay for Bombay Presidency, by Messrs. Famous Pictures Ltd., Bombay for Africa and Overseas and by the Novelty Talkies of Karachi for Sindh.



A beautiful snap of Sardar Akhtar in "Uljhan" the second picture of Acharya Productions.

Producer-Director W. Z. Ahmed is already busy on the second story for the company.

JANAK PICTURES (Bombay)

Producer Chhotubhai Desai has completed his first picture "Rai Saheb", a social story with an intense dramatic value.

With Jagdish Sethi, Kaushalya and Ratan Bai in the cast, the picture has become a dynamic document of human emotions and when it is released on the screen it will take a long time for the audiences to forget it.

Producer Chhotubhai's future plans are not yet known.

FAZLI BROTHERS (Calcutta)

After "Pyas" at the Imperial, "Masoom" will come to the screen in Bombay. At the Studios "Chowranghee" is now receiving finishing touches and this picture which is being produced in two versions, Hindi and Bengali, is also expected to be a good box-office pull apart from its entertainment and instructive values.

LAXMI PICTURES (Bombay)

Under the jealous supervision of Producer Chimanlal Trivedi the shooting of the social picture "I can do it" is proceeding fast. Director Phani Mujumdar has used an imposing cast led by Lila Desai to the best advantage and it seems that Trivedi will do the trick with the very first picture of his second start.

Another one that is going into production shortly under the direction of Mr. Profulla Roy is called "My Village".

NEW HUNS PICTURES (Kolhapur)

Their first picture under the reorganization scheme is called "Many Happy Returns" featuring Baburao Pendharkar and Shanta Hublikar. It has now been completed and it has become a thrilling comedy for which

(Continued on page 61)



MUMTAZ SHANTI—

Here is a new charmer for Bombay Talkies. Mumtaz shoulders the stellar role in "Basant" the next social hit of the studio directed by Amiya Chakravarty.



SHE FOOLS WITH TWO MEN – – AT A TIME !

BHARAT TALKIES

PRESENTS

ANURADHA & E. BILLIMORIA

IN

KISKI-BIBI

THE MOST HILARIOUS SOCIAL COMEDY PRODUCED THIS SIDE OF HOLLYWOOD

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BOMBAY

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Director:
M. A. MIRZA

Music:
RAFIQ GUZNAVI

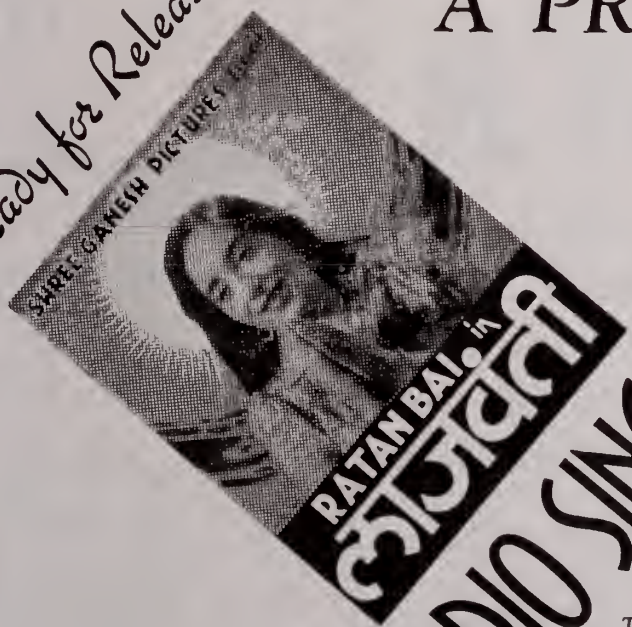
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MOVIE MARVEL OF 1942

TAJ MAHAL

Directed by

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CAST:

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SAROJINI
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MOHAN PICTURES' COMING PICTURES

"ZEVAR"

Direction:
K. AMARNATH
Cast:
INDURANI
JAYANT

◆

"BAHANA"

Cast:
ALAKNANDA
YUSUF EFFENDI
BENJAMIN

◆

? . ? ?

Direction:
NANUBHOY VAKIL
Cast:
SAROJINI

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NARI

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FEATURING
LALITA PAWAR
&
Trilok Kapoor
with
KAMLA VARERKER
URMILA • MAJID
PANDEY
ANANT MARATHE

★ *The story of a winsome captivating Miss who taught about life from books and learned about love from an unwritten page.*

DIRECTION
RAJA YAGNIK

STORY
M. G. DAVE



AWAITING RELEASE:—

KIRTI

STARRING :-
LALITA PAWAR, P. JAIRAJ, JAGDISH
Sunalini Devi, Sushil Kumar & Urmila

DIRECTED BY
GUNJAL

VENUS PICTURES YUSUF BUILDING, MAHATMA GANDHI ROAD FLORA FOUNTAIN, FORT, **BOMBAY**

distributors in Bombay have already started bidding. We hope it will go to the highest bidder.

Baburao Pendharkar is busy again in the city with his new plans for the new picture and these plans are expected to take a definite shape within the next fortnight.

EASTERN PICTURES (Bombay)

"Badal" is now in its final sequences under the enthusiastic direction of Zahur Raja who also, by the way, leads a useful cast of artistes. With Radha Rani and Urmilla to lend sex appeal to the picture and "Badal" having a story unique in its conception, the picture promises to become a good hit.

PANCHOLI ART PRODUCTIONS (Lahore)

"Khan-Daan" has been completed and censored and also released at Lahore where it is doing even better than "Khazanchi". Bombay is anxious to see this picture and the earlier it is released the better for all.

At the studios in Lahore, Director Gidwani has just finished shooting of the first set of "Zamindar". With Shanta Apte, Gulam Mohammad, M. Ismail, Manorama and others in the cast, "Zamindar" is expected to be another successor to "Khazanchi".

BOMBAY TALKIES (Bombay)

With its usual clock-work precision this studio is now working on a social picture called "Basant". Under the direction of Amiya Chakrabarti this social story promises to be another hit of Bombay Talkies. With Mumtaz Shanti and Ulhas leading a useful cast of well-known artistes, Bombay Talkies are once again sure of a thundering success.

PRAKASH PICTURES (Bombay)

"Bharat Milap", that mythological marathon of motion picture making is drawing in better money than "Narsi Bhagat" at all the stations wherever it has been released.

At the studios in Andheri feverish activity is seen in shooting "Station Master" a social story featuring **Jagdish Sethi.**

TAJ MAHAL PICTURES (Bombay)

"Ujala", their maiden production, with Naseem in the stellar role is bringing good reports of success from all places wherever it was released.

Mr. Ehsan Mohammad is now seen in consultation with Mr. Zabak for the next picture of the company.

NATIONAL STUDIOS (Bombay)

With Nalini Jaywant as star, "Nirdosh", a social story in Hindi and Marathi, has been released at the Swastik Talkies in Bombay.

At the studios they have a number of pictures in making some of which are: "Lalaji", a comedy; "Vijay" a social melodrama; "Roti", a social story, and "Apna Paraya", also a social subject.

RANJIT MOVIETONE (Bombay)

If someone wishes to see a beehive of industry, he must visit the



Mazhar Khan

The SMARTEST Show on the Screen!

NATIONAL ARTISTES' MARVELLOUS 20—STAR— MELODY-DRAMA SENSATION!

MARVI OR MERI DUNIYA

Stars of SCREEN, STAGE, RADIO all wrapped up in STORY & SONG and spilled on the screen in great gobs of ENTERTAINMENT.

MAZHAR KHAN, KAUSHALYA, HARI SHIVDASANI, A. HUSSAIN, MAJID, MEERA, GOPE, DAYA DEVI, S. NAZIR, PARSHRAM, BUTT KASHER, & others.



Kaushalya

Directed by..... MAZHAR KHAN
Dialogues by..... PANDIT SHIV KUMAR
Music by..... SHANTI KUMAR
Songs by..... AHSAN RAZVI
Photography by..... SAJU NAIK
Dances arranged by..... AUZURIE & KRISHAN KUMAR

Produced by C. R. BAJAJ.

IT'S MUSICOLOSSAL!

A MAZHAR KHAN PRODUCTION

NATIONAL ARTISTES DADAR-BOMBAY

Ranjit Studios where pictures are being turned out constantly. They have "Chandni" ready and "Fariyad" in shooting under Director Jayant Desai. They have "Arman" completed by Director Kedar Sharma and another one started by the same gentleman. Chaturbhuj Doshi has completed "Dhiraj" and has switched on to the "Nurse".

Ram Daryani is busy with a remarkable social story called "Sukh-Dukh".

Director Manibhai Vyas is also producing something, but it is kept a secret and so the studio has innumerable activities in picture production.

NAVYUG CHITRAPAT (Poona)

Director Winayak has at last completed "State Guests" with Damuanna and Jog in the lead. The picture is expected to be on the screen sometime next month and, in the meanwhile, another is planned to go into production.

AMAR PICTURES (Bombay)

By the time this is in hand, "Khilauna" will be drawing crowds at the Royal Opera in Bombay. This picture which features Snehprabha Pradhan is expected to draw remarkably well at all centres. Incidentally, this is the maiden picture of Amar Pictures.

Another one by this company which is now ready for release is called "Ankh Michowli" featuring among other artistes the glorious Sulochana.

WADIA MOVIETONE (Bombay)

"Jungle Princess" is drawing crowds at the Super Cinema in Bombay. It is a thriller after the famous Wadia traditions and while it thrills it pays money to the producers. Fearless Nadia's fearless flirtations with the frightened lions have become the talk of the town and everyone seems to say:—"Poor lions!"

At the studios the new picture under production is called "Mukabila". It is going on with the usual efficient supervision of Mr. Jamshed Wadia.

INDIA FILM CIRCUIT (Bombay)

This is a new distribution concern started in Bombay and it has secured "Apna Ghar", a Circo picture, for its first release. It is a good beginning, rather a very good beginning, and one would hope to expect more progress from this company.

CIRCO PRODUCTIONS (Bombay)

Director Kardar is giving his final touches to "Nai-Duniya", a social story featuring Shobhana Samarth, Mazhar Khan and others.

The production work of "Bhakta Vidur" is proceeding at its usual speed and when the picture is completed we shall tell you all how long it took.

BHARAT TALKIES (Bombay)

This new company has just completed a picture called "Kiski Bibi", a social story with plenty of humour in it. Under the supervision of Mr.



THE SWASTIK OIL MILL LTD., BOMBAY 15
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Use KANTI TOILET SOAP
for
Lovely Complexion

P. B. Zaveri, a publicity expert of Bombay, the picture is reported to have become quite a good presentation.

A very interesting cast consisting of Anuradha, E. Bilimoria, Kalyani, Vatsala Kumthekar and Gulab graces the picture and one would expect this picture to go a long way towards becoming a box-office hit.

SARASWATI CINETONE (Poona)

Dadasaheb Torney sends us news that he has at last completed "Awaz", a social story, featuring Maya Bannerji and Wasti.

The next picture on which the old producer is now working is called "Kanoon" and the same will go into production almost immediately.

SWASTIK INDIA LIMITED (Bombay)

This influential firm of distributors have released "Paisa", a social comedy with an appreciative theme at the Novelty Talkies, Bombay where it is drawing good crowds. The next picture they will release in the town is called "Vanmala", another social story produced by Circo Productions.

NATIONAL ARTISTS (Bombay)

Director Mazhar Khan, our famous character actor, is giving his masterly finishing touches to "Meri Dunya" or "Marvee" a story of the Sindh which he has been producing for sometime past. The picture will be ready for release some time in the next month.



Azurie, Jairaj and Shobhana in Karàar's "Nai Duniya" a Circo picture.

VENUS PICTURES (Bombay)

"Nari", a social story is now under production and has made considerable progress in the interior circles.

SHRI GANESH PICTURES (Bombay)

Their maiden production "Radio Singer" featuring Ratanbai is now ready for release and it will be soon seen in the city, probably during the month.

CENTRAL CAMERA COMPANY (Bombay)

These people inform us that they have very useful stocks of BI-POST and SCREW-BULBS and various other accessories for studios for immediate delivery.

This is really good news, seeing that studio owners and exhibitors



On the 50th birthday of Mr. S. G. Bhopatkar, Managing Proprietor of Bhopatkar Theatres, his staff gave him a gala party. In the centre is Mr. Bhopatkar. To his right Mr. Bhopatkar Jnr. and to his left Mr. Athavale, President of Brahman Seva Sangh.



It is difficult to resist Vatsala Kumptekar that way in Navyug's comedy "State Guests".

have been running about the town trying to secure supplies and blaming the war. The easiest thing they can do is to get in touch with the Central Camera Co., Hornby Road, Bombay.

MOHAN PICTURES (Bombay)

"Taj Mahal", their costume play, telling us the story of the Taj, has been released at the Minerva Talkies in Bombay where it is doing well.

At the studios three pictures are in making, viz., "Zamindar", "Zevar" and "Surdas".

CHITRA PRODUCTIONS (Bombay)

Between you and me, Producer Gvalani has started a picture called "Between You And Me". It is an affair between him and his wife and as such it must be a social story with plenty of drama and humour in it.

The cast in the picture will, of course, be led by Leela Chitnis but, this time she has good company in Pahari Sanyal, also playing the co-lead.



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Cuticura PREPARATIONS

A WORLD OF EYES

● *"Take thou some new infection to thy eye,*
And the rank poison of the old will die" (Shakespeare).

By: Dewan Sharar

The fame of Sadhu Ramdas was known far beyond Trimbakeshwar where near the Shankar's shrine his roughly-built hut of stones and branches propped itself against the mountain-side with every appearance of insecurity. Rich and poor alike used to come to him for healing; for Sadhu Ramdas had acquired the marvellous power of healing blindness.

It was no supernatural gift, but the result of research and experiment with the properties of herbs and berries and barks. Quite happily he led the existence of a hermit in that remote and lovely spot. He would accept no payment and desired no fame. The world held no temptation for him since he had never known the world. It began to be said of him, and with reason, that he was a saint.

On a day singled out by fate, there journeyed in his direction, from their home in Bombay, a very rich man Seth Nagar Chand and his motherless daughter Meenaxi.

Meenaxi was beautiful and gifted —she was a sweet singer and exquisite dancer—and had had all the advantages that her father's wealth could give her. But one thing he could not buy for her, though he would gladly have sacrificed all his possessions to do so. This was her sight. Meenaxi had been blind from her early childhood.

They came on a pilgrimage, to the sacred place of Pandav Dhara, these two; and there heard by chance, of the Sadhu and his gift of healing.

"We will go there at once", Nagar Chand decided. He was not very sanguine, having had his hopes on that score raised and destroyed too often; but he would not leave a single avenue unexplored. Meenaxi was not hopeful at all.



"Sadhuji, henceforth my life is dedicated to your service," said Meenaxi, "Take it and do with it as you will".



Mr. K. Subramanyam looks as austere and dignified as Swami Vivekananda, in "Ananthasayanam", a Tamil picture.

But they set off and in the dewy freshness of the morning they reached the Sadhu's hut. Nagar Chand had looked to see an unkempt, perhaps decrepit, old hermit, but to his surprise a young man, tall and upright and startingly handsome, came to greet them.

And he cured her of her blindness.

With the herbs and simples whereof he alone knew the secret, with ointments of his own compounding, and by the grace of the Gods in whom he placed his implicit faith, he accomplished that marvellous thing. Three weeks she spent with her eyes closely bandaged, and at the end of that time, in her father's presence, Ramdas took the bandages away, and she saw.

She stood gazing all about her drinking in the miracle of sight again after sixteen long years. She saw the glowing loveliness of the Trimbakeshwar in the prime of the year. She saw her father's face and the yearning tenderness in his gaze. Wonder and joy surged up in her

heart like a tide as she embraced him. Then she turned a little and saw Sadhu Ramdas in the splendour of his young manhood; and felt as if her very soul went out to him in a rapture of gratitude.

"Sadhuji", she said, "I can find no words to thank you, who have given me a gift beyond price or praise. Nor could any reward in the world be great enough. Henceforth my life is dedicated to your service. Take it, and do with it as you will. I will abjure the world and live here in this lonely spot, asking no more than that I may serve the Gods and be allowed to help you in your noble work of healing."

"Devi, you could not", Ramdas said gently. "Delicate flowers cannot blossom in the snowy mountain wilds. Return to your home; and, if you will, let charity to the poor be your thanks-offering. For myself, as long as I live I shall not forget that you made that offer."

His clean-eyed gaze rested on her face with deeper tenderness than he knew; rested there until her lips parted a little, and her cheeks glowed; and Nagar Chand watching smiled; for he had not forgotten his own youth, and he knew the dawn of young love when he saw it.

"But your great gift should not be wasted in this remote spot, Sadhuji, he said.

"I have been happy here", said Ramdas simply.

"That knowledge is no small thing", said Nagar Chand. "In the towns—in Bombay, say—you could do a thousand times more good with it because you would then be within reach of even the poorest, who cannot afford to travel this long difficult way in quest of you. Come with us, and you shall be as the son I have always longed for; and I will give you an Ashram where you can start to restore sight to hundreds instead of to the fortunate few alone."

The eyes of Sadhu Ramdas lit up, with the fire of the devotee. Nagar Chand looked at his daughter.

"Ask him if he will come, Meenaxi," he said. Meenaxi still dazed and rapturous with the miracle that had befallen her, turned to the young Sadhu with an eager imploring face, "Will you?" she said and gave him both her hands. He and she stood for a long moment gazing deeply into each other's eyes. In that moment he came to his resolve "I will", he said.

RAMDAS IN THE CITY

The Ram Ashram in Bombay, where young Ramdas, the healer of eyes, performed his amazing cures, was far-famed, and Meenaxi now Ramdas's wife was his right hand in that noble work. She had never seen before in her life; she had never dreamed that such happiness could be. Nagar Chand lavished gifts upon them.

All this was nothing new to Meenaxi; she had been brought up as befitted a rich man's child. To Sadhu Ramdas, fresh from his mountain remoteness, his austere and frugal life, it was all novel and rather wonderful.

He found it more and more pleasant as the weeks and the months went by. He who had shrunk from fame now found it forced upon him. At first he tried consistently to avoid it. After a while he tried less; before very long he ceased to try at all. The world having set out to spoil him looked like succeeding.

Above all, he had to reckon with the inevitable flattery of women, who admired him less for his work than for his notable looks, and did not hesitate to let him see it. It went to his head, rather badly; so that presently his name began to be bandied about in company with those of several ladies better known for their charms than for their virtue; and the scandal reached the ears of Nagar Chand, who promptly



"Forgive me, Meena," said Ramdas, "Have no fear. All that is ended for ever."

ıckled him about it. Ramdas was ot, Nagar Chand thought, so re- ıorseful as he might have been. Have done with this folly, and see ıat no word of it reaches Meena- i's ears", said the elderly man :ernly; and Ramdas promised, and ıeant it for the time.

He need not have troubled. Mee- axi had heard the scandal, but ig- ored it. She adored her husband, ad absolute faith in him, and put ıe stories down to the jealousy of val practitioners and the spite of omen whose overtures he had urned. She did not know that he ad not spurned them; on the con ary, he was becoming increasingly roficient at making overtures him- lf.

Friends and relatives warned her, ithout avail. A cousin who had een her playmate in childhood took upon herself to speak seriously) her.

WITH PANNA, THE DANCER

"Do you know that my husband imself saw Ramdas coming out of ıe house of Panna, the dancer, two ights ago?" she asked, naming a articularly notorious young person, ho on the excuse of some slight ye trouble, real or feigned, had ıade her own opportunities to cast erself unashamedly at Ram- as's hand, and not by any ıeans in vain. "She believes him ch, and knows him to be a rich ıan's son-in-law, and will stop at othing to get him. And by all ac- ounts he is very far from unwill- ıg. Meenaxi, will you stand by nd see this without lifting a finger) keep him faithful? Or is your rgiveness illimitable?"

"It does not extend," said Mee- axi, pale with unwonted anger, "To ossipmongers who defame my hus- and's name. This woman is one f his patients; I know her reputa- on and so does he, but would you ave him refuse her healing on that ccount? There is nothing what- ver between them."

Brave words; she spoke them con- incingly, and parted from her cou- n with their lifelong friendship at n end; but in her heart she knew ıem to be lies. Ramdas was carry- ing on an intrigue with the dancer and a passionate one. A lesser- natured wife than Meenaxi would have been either embittered or heartbroken. Meenaxi was neither.

Nevertheless she tackled him on the matter. Unluckily she chose a bad moment for it. Ramdas's infa- tuation for Panna was at its height; at the same time he was inwardly annoyed with himself for slipping from his high principles and still more annoyed with Meenaxi for finding him out, which was unrea- sonable but human. For the first time since their marriage he visited his ill-humour on Meenaxi, who bore it with a dignified and lovely meekness.

His own eyes dropped beneath her steady regard. He flung out of the room without another word, and she heard his footsteps going in the direction of the dancer's house.

It was late when he returned. She looked up as he entered, for he walk- ed, she thought, somewhat unsteadi- ly. Then at the ghastly pallor of his face she gave a cry of alarm and ran forward to him.

Then he fell like a log at her feet. She went on her knees beside him, calling for her maid, who halted in the doorway with a scared face.

"Send for the doctor," said Mee- naxi and the maid hurried away.

It was a case of alcoholic poison- ing. Meenaxi nursed him through. Her love for him upheld her and gave her both strength and forti- tude.

Ramdas came slowly back to life, weak, fragile, shaken in body and soul, and so grateful and ashamed that his humility brought tears to her eyes.

Of Panna he spoke but once: "Forgive me, Meena; and have no



"Ram, Ram, Your Eyes!" she cried.
"I have healed them of their fault" said Ramdas.

fear. All that is ended for ever", he said. "Be very sure of that".

And Meenaxi, recognising the sincerity in his voice, was content.

DISILLUSIONED

When he was wholly well again they recommenced their work at the Ashram. "Truly Bhagwan has been good to us", said Meenaxi, and fell to wondering whether his illness, terrible though it had been, might not have come as a blessing in disguise—but for its timely advent she had almost certainly lost him to Panna.

At the close of a heady day she left him to deal with the last two or three patients, and went to look to the cooking of the evening meal. She lingered for a moment to see the preparations go forward, as women will, realized the time with a start and went back to Ramdas.

She went into his laboratory.

At the open door she halted abruptly.

Ramdas was there, and, as she had expected, his work was over, but he was not alone. A girl's slender figure stood locked in his embrace, two arms encircled his neck as his own encircled the intruder's waist; his back was towards the door, and over his shoulder laughed the impudent, triumphant face of Panna the dancer.

Meenaxi gave a little exclamation. The pair started apart. Triumph and impudence alike left Panna's countenance; she had no mind for a quarrel with a justly indignant wife; and Ramdas, the picture of guilt and abasement, did not look as if he was likely of much help. Her sharp glance sought quickly for the nearest means of escape. Meenaxi paid not the slightest heed to her; did not even glance round as the other woman slipped past her and away, with a swirl of flying draperies.

"I cannot believe it"! she said; and the note in her voice struck like a knife to Ramdas's heart. "Is something amiss with my eyes? Never tell me I have seen aright."

Ramdas came slowly across the room to her. It must have been a full minute before he spoke.



Director Kedar Sharma believes in "Ruh-e-Shabab" and he will put in a nose ring anywhere. Shamim of course deserves it in "Arman", a social picture of Ranjit.

"No there is nothing amiss with your eyes Meena", he said at that still minute's end. "There is, I think something badly wrong with mine. . .that they cannot even look for a moment upon that little slut of a dancer without my instantly yielding to her allurements....I....married to a very pearl of a woman! There is something so badly wrong with them Meena, that it must be cured here and now....and for ever."

He put his hands on her shoulders looking long and very deeply into her face. She met that strange intense gaze with her own clear regard. Then, with a smile that was like a smile of farewell, he turned away from her and went over to the shelves with their array of phials and jars.

Dusk was falling fast; in the gathering shadows she could not tell what he was about; and he was very quick.

Fear caught suddenly at her heart. She went swiftly over to him. At her touch he started and dropped a little phial on the floor; it broke. He wheeled to confront her, both hands covering his face.

"What have you done;" she cried. He did not answer. He uncovered his face and advanced a step, stretching out his hands with a curious groping gesture.

"Ram. Ram!" she cried. "Your eyes.....

He smiled in the direction whence her voice came.

"I have healed them of their fault," he said. "They shall never see again."

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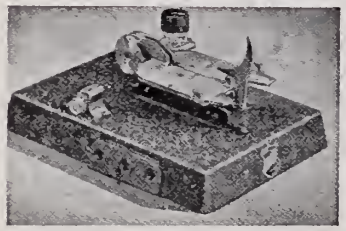
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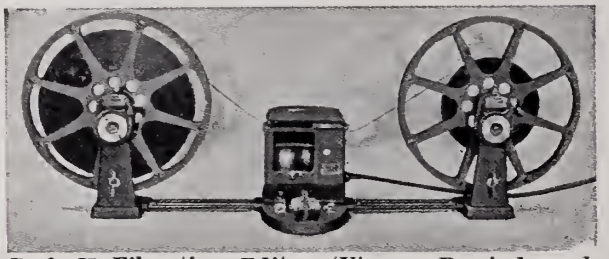


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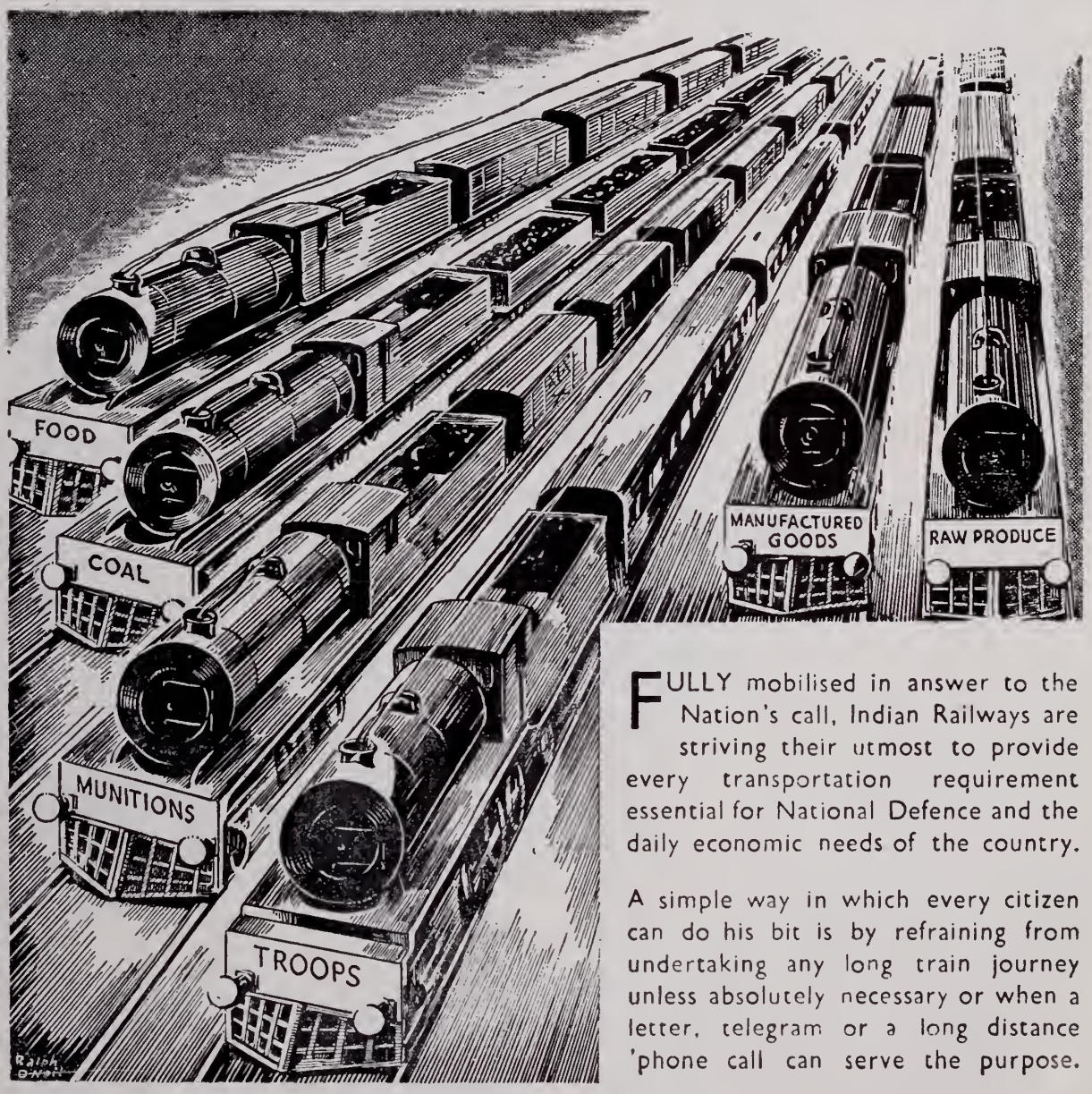
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A lovely skin can be possessed by most women. To neglect your skin, is to rob yourself of part of your charm.

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MAY 1942

VOL. 8 No. 5.

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Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Stop and Think

Our film industry is to-day facing a terrible crisis. It has been threatened with a shortage of raw film. And already several film studios in South India have stopped production and thrown out of employment hundreds of persons who have been, all these years, depending on film making in the South.

In a very short time the position in Bombay will be equally grave, although the Government of India have granted a priority of import for the raw film required by the industry.

The vital problem, however, is that of transport and this is something beyond the control of the Government of India. With the enemy reported to be operating in the Indian waters, it is becoming increasingly difficult for normal shipping to continue unloading goods into the country. The military needs of the country are of vital importance and naturally therefore the entire available tonnage will be required for military purposes. To find space for raw films and chemicals which our film industry requires, under these circumstances is well nigh impossible.

The best way, therefore, to meet this emergency is to reorganize our film industry on a war-time basis and make the most of what supplies we have already in hand and the small trickle that will be available at painful intervals.

Strangely enough, war had given an impetus to production in Bombay. Many tiny concerns have cropped up to produce a single picture, thereby forcing a wider distribution of our limited resources in raw films and chemicals.

This should not have been allowed, but our industry lacks an organisation to exercise an effective control in such matters.

The result of this lack of control is that we have now over forty pictures in making in the different studios of the city—half of which are launched by free-lance producers.

Free-lance production never helps an industry that strives to stabilize itself. Statistics will prove that 95% of free lance productions fails to be popular at the box-offices and almost invariably the one-picture producer never recovers his investment with the result that the

industry suffers a set-back in its natural process of stabilization.

Taking a recent example we had the misfortune of seeing during April five pictures: "Kiski-Bibi", "Malan", "Kirti", "Society" and "Paisa'. All these were products of free lancers and all of them failed to be popular.

Our own opinion is that all these five pictures should not have been produced at all. They had nothing in them worth the huge trouble of production. All of them together contributed to a waste of at least three lakhs of rupees. Imagine the criminal waste of raw films and chemicals these pictures have unnecessarily caused in these times. The same raw stock would have, otherwise, been available for regular studios, whose product is liked by the public and who employ a regular army of workers for years.

Somehow, the studio owners who hire their studios to the free-lance producers do not seem to realize the wisdom of conserving our resources in raw stock and chemicals. In pursuing a short-sighted policy of earning small profits by hiring, they prejudice the long-range prospects of their own production activities.

To save our entertainment industry, it is necessary that our regular and well established studios should continue to function uniformly and the only way to do so is by cutting down unnecessary waste in our raw stock resources.

If the film industry is to survive, our present day irresponsible free-lance production must stop and the industry in general must reorganize itself on a war-time basis so that within the minimum available resources, the industry can still meet the demand of the people for entertainment.

The human side of the whole problem is also equally important and should deserve the attention of our producers who call themselves industrialists.

The film industry in all its different branches regularly employs over 60,000 persons and the maintenance of these people is entirely dependent on the product of the regular and well established studios and not at all on the mushroom productions.

If these well established institutions are starved of their vital supplies, partly due to the present war exigency and partly owing to the waste caused by free lancers, a large army of regularly employed persons will be thrown out of work causing severe economic distress all round.

In addition, therefore, to the industrial need, the present problem throws a moral responsibility on our industrialists to support and maintain their old colleagues and workers who have, for years in the past, helped them to earn and accumulate profits.

Between the Indian Motion Picture Producers' Association and the Kodaks, the sole suppliers of raw films, the present day suicidal production by free lancers can be easily stopped.

We hope, both the institutions show enough moral courage to save the situation from getting worse than it is now.

THE THEATRE MAGNIFICENT ?

The Regal Cinema, the theatre magnificent in Bombay, is gradually becoming a disgusting place of entertainment.

A two-and-half hours' show on a crowded Sunday becomes a spot of torture to the average cine-goer, especially on a mid-summer day.

No one disputes the cinema's claim to an air-conditioning plant but the damn thing seems to belong to a thinking type of mechanism working by fits and starts. It has, by now, given so many exhibitions of its mood that the air-conditioning plant at the Regal Cinema can be truthfully called absolutely unreliable. If a plant fails in its primary purpose of conditioning the air, what the hell is it there for?

Add to this, the nuisance of the smokers' smoke in the auditorium and you won't be surprised to see people's bodies sweating and eyes watering through a continuous two and half hours of "entertainment". When people come out, with their red inflamed eyes and wet clothes, they present an appearance of having escaped from a torture chamber.

What about the other plant that is supposed to pump in fresh air every few minutes? Why isn't that working?

Well, the Regal is no longer "magnificent" with these inconveniences and it is a pity that some great pictures produced by the 20th Century Fox have to be seen by us sitting in a torture chamber. Perhaps, Mr. C. B. Newbery of 20th Century Fox cannot get a better theatre for his pictures.

Imagine seeing and hearing Carmen Miranda, Alice Faye and other charmers under these conditions. Bah! what an entertainment!



Padmadevi makes one more Bengali picture "Karnarjun" in Calcutta.



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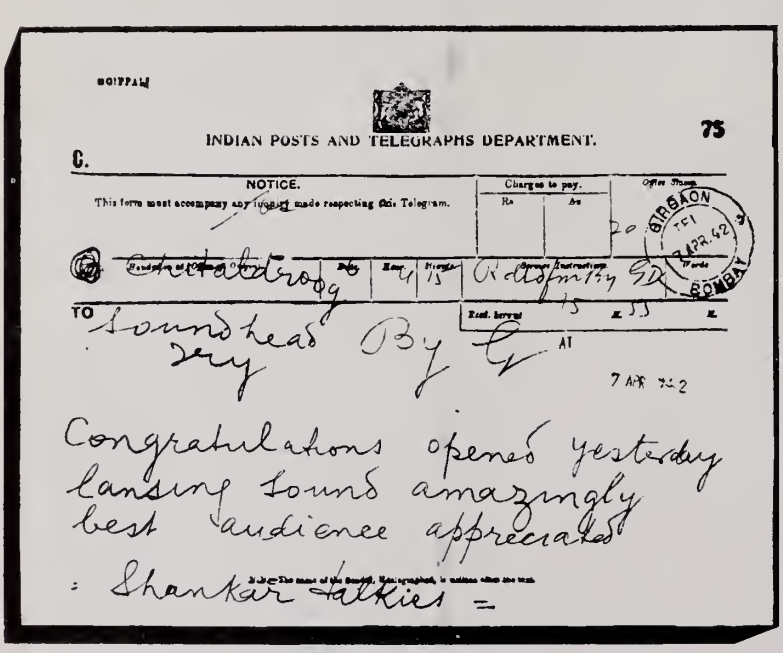
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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SHANTARAM GETS GOING

Under Producer-director Shantaram, the Film Advisory Board seems to be making fast progress in the production of documentaries, short features and semi-topical films.

The latest reports available show a number of subjects already in hand such as: "The Knock of Fate" giving us the story of the "V" campaign; "Aiming High", encouraging recruitment to the Indian Air Force; "World Combat" which strangely enough promises to tell the story of our dynamic defence; "Navy Film", underlining the recruiting activities of our navy; "Covering With Affection", a documentary on blanket making in India; "Sir Stafford" a documentary of the socialist knight's visit to this country and a couple of more on a Lahore dairy and cattle show, probably as a tribute to our worthy Viceroy.

Not content with this varied material, most of which is hardly useful for war propaganda except the Air Force and the Navy films, Shantaram wishes to give short news caricatures of 75 or 100 feet calling them "Flicks of the Day". This feature promises to expose the pan-Asiatic propaganda of the Japs.

From the above films, two, viz: "Aiming High" and "The Knock of Fate", have been released for public exhibition. Shantaram's technical skill in framing these subjects provides a marked contrast with the slapstick work given hitherto by the Board. Both the subjects are aimed high technically and presented with a remarkable degree of efficiency.

We did not, however, approve of the commentators of both the films. Some Robert Stimson speaks for "Aiming High" and though the written commentary is quite well done, the spoken word is affected, unnatural and unimpressive. Stimson seems to be having an accent of his own which does not sit pleasantly on one's ear.

The commentary of "Knock of Fate" is given by Messrs. Aubrey Menon and John Rowdon. We presume that one of them has written it and the other has spoken it. Who has done which is kept a secret but as their voices are disgustingly familiar on the A.I.R. we think that Rowden has delivered the spoken word.

This commentary is written in an academic high-flown style and entirely fails to appeal. The spoken word, in addition, is unnecessarily affected lending to the commentary a peculiar foreign accent which alienates the sympathy of the Indian listener.

Shantaram must not allow such people to spoil his good technical efforts, for both the films are good presentations pictorially. Particularly in "The Knock of Fate", it is admirable the way Director B. Mitra has succeeded in capturing cleverly the continental atmosphere which contributes to the theme of the story.

The Film Advisory Board must find commentators who would be understood by our people in general and not persons who seem to have an odd size pebble in their mouth.

OUR RAW FILM SUPPLY

As a result of the deputation led by Rai Bahadur Chuni Lall on behalf of the Indian Motion Picture Producers' Association, the Government of India are reported to have agreed to a priority import of seven and half million feet of raw film into India every year.

For normal consumption, this quantity is enough for our industry provided transport for the same is available during these times.



Radha Rani adds sex appeal to "Badal" a social story of Eastern Pictures.



M. A. Raoof (Osmania)

This very popular, very modest, amateur singer with honey-sweet expression, who was educated at the famous Osmania University of Hyderabad (Dn.), and whose broadcasts from the State Radio Station are heard all over India, is now introduced to you by us.

His expression is something new and entirely different from what WE have ever heard before from any other Urdu singer. His style enhances the sweetness of his expression and the words of his songs come to your ears as if they were alive.

The selection of compositions so far recorded is unique. Most of them are of simple words but their arrangement has made them full of very beautiful and delicate meaning. Amongst the composers sung by him are: H.E.H. The Nizam, "Jiggar", "Ghalib", "Maikash" and "Fani".

N 25680	शराबे नाज को दो आतीशा इक फसाना सुम गये	N 25713	नगदी तेरा गुन गाउं नाहि माने जोया
N 25688	मेराज की रतीयां धुम यह थी है वजे इम्तीयाज मेरी	N 25737	क्या कर गया एक जो अब भी ना तकलीफ



HIS MASTER'S VOICE

Under the Defense Rules, the Government have moreover restricted the footage of long feature films to a maximum of 11,000 feet while advertisement trailors have been cut down to a maximum of 400 feet. This restriction is a happy boon in disguise and we are at last going to have some good entertainment in reasonable length in place of the old practice of giving boring films of over fourteen and fifteen thousand feet.

The people of South India in particular ought to offer prayers for their deliverance through this Defense Regulation, as, for years, they have been tortured by marathon productions of 20,000 feet and odd.

In cutting down the footage of the main programmes, a space has now been automatically made for newsreels and topical films. Here is an opportunity which can be used by people like Mr. Y. A. Fazalbhoy, who keep on writing about short films and their necessity, to produce some useful short films and fill the gap in the programme usefully. Is any further encouragement necessary?

A DIRTY FILM

Realizing the necessity of conserving our raw film resources, we feel that the Government ought to stop for the present all the production and exhibition of the commercial film which seeks to sell some product.

Very recently we had the bad luck to see an advertising film called "Men Over Machines" produced by Messrs. J. Walter Thompson for the Buckingham Mills of Madras and directed by Mr. Evelyn Wood.

Apart from the film failing to tell its sales story effectively, it was in itself a waste of so much raw material as, even technically, this effort was too poor to deserve any praise.

The theme of this film provided one more eye-opener to the thinking Indian who did not fail to observe the cheap capitalistic exploitation of our masses which this film seeks to defend.

It seems that the directors of the Buckingham Mills are anxious to take away our agriculturists from their family lands and harness their manhood to the ever-regenerating grind of the capitalists.

Even the little children of the mill labourers are injected with the poison early in life and brought up as more grist to the mill.

The film seems to drive home that agriculture in India merely helps to land the farmer into debts from which he can never be free unless he leaves his home and and takes up work with the Buckingham Mills.

That is the dirty impression this film leaves behind in one's mind and it is surprising that a respectable firm like J. Walter Thompson which hopes to carry on its business in our future Free India, could be a party to this dirty game of capitalistic exploitation. Even advertising has a moral code of its own and one can't sell a product by advertising it against the patriotic sentiment of a people.

In our opinion, no Indian exhibitor, proud of his heritage, ought to show this film whatever the monetary reward.

A.R.P. SHORTS

It is only natural that the A.R.P. organisation should make an effort to take the benefit of the film medium to popularise the protection measures that people must adopt and help others adopt in the event of air raids.

Cinemas in Bombay have co-operated with the A.R.P. organisation as was only to be expected of them. From Friday, April 17, people have been witnessing in all the prominent cinema houses in the city short pictures entitled "A.R.P. And You".

The first picture was concerned with fighting incendiary bombs. These demonstrations are quite helpful indeed. Other pictures of a similar character were shown in successive weeks. The subjects they dealt with included correct behaviour in an air raid, protection of food and combating the Japanese Incendiary bomb.

For once, the Educational Films of India gave proof of their existence after a long time. The versions are both in English and Hindustani.

SOVIET "MORALE" FILMS

The Indian film world has a lot to learn from Soviet Russia. Sir Stafford Cripps emphasised that



Yakub seems to be nursing a pig tail in "Lalaji", a comedy of National Studios.



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point in the brief interview he granted to our special representative. We will of course be quite slow to learn, both we and our anti-dated India government.

Sir Stafford had scarcely the necessary time to develop this point, even if he had the knowledge. Accidentally enough, we have come across a report in the New York Times on how Russia has been making her morale films when Hitler's panzer divisions were in her front yard.

The Soviet studios have responded by creating a new type of morale film, the essentials of which are brevity, wit and variety. Production of these films is allocated among various studios and coordinated by the newly formed government war films studio.

"Most of these pictures do not exceed two reels in length but are released in groups as complete programmes with the overall series title "Victory Will Be Ours."

"Programme One", for example, includes "A Dream in the Hand" in which Herr Hitler has a nightmare of past German failures to conquer Russian soil. It was made with footage borrowed from "Alexander Nevsky" and "Shors". The first portrayed the defeat of the Teutonic knights in 1242; the second celebrated the expulsion of German troops from the Ukrain in 1919.

"Programme Two", contains "Courage", re-enacting the feat of a Soviet Army Sergeant, who single-handed picked off thirteen members of a Nazi scouting party and captured the survivors. This programme also offers Boris Chirkov, hero of the Maxim trilogy, as "Anton Rybkin", an army cook who falls victim to one comic misadventure after another.

"Perhaps the most imaginative subject in the four programmes released so far is "Incident in a Telegraph Office". A long queue of disgruntled but patient citizens who are waiting to file messages. Suddenly Napoleon, reincarnate, barges to the head of the line and orders the clerk to transmit an important message for him! This message is full of advice to Hitler on the subject of winning a Russian campaign. When the crowd hears it, they reply in a song full of gibes and militancy, while on the screen the audience sees newsreel shots of Russia's defence effort at the front and behind the lines.

"If the Soviet film industry has hit its wartime stride neither was it caught napping when the bombs began to fall on June 22. As of that date there were at least half a dozen feature length films on hand suitable for stirring the martial spirit. Foremost among these was "Girl from Leningrad", portraying the front line adventures of a volunteer nurse unit during the Finnish War of 1939-40.

"The film was shot on location along the Mannerheim Line with the technical advice of veterans fresh from the campaign. It is the first entertainment film about World War II attempted by Soviet studios. Its popularity may be partly attributed to the clairvoyant note on which it ends. When the nurses assemble to be mustered out, after the peace with Finland and farewells are said, Nurse Natasha, the heroine, replies: "Goodbye—until next time"."

COMRADE KANGA IN AFRICA

Comrade E. P. Kanga, our Iraq hero, has written to the editor his first letter after six months' stay in East Africa. He has some sweet and bitter things to say about our film business in Africa and we let him tell it in his own way.

Writing about "filmindia" Comrade Kanga who is our film man on the spot says:

"Now don't think I am trying to flatter you. I know you are beyond idle flattery but I must say that thanks to you and "filmindia", you have made me a person well known in East Africa so much so that even a panwalla in a small town called Jinja in Uganda recognised me and addressed me as Mr. Kanga. When I asked him how he knew me he said he had seen my photo once in "filmindia" and read all about me regarding my difficulties in Iraq. Of course, credit for this goes to "filmindia", which I assure you every Indian, *without exception,* reads in Kenya, Uganda and Tanganika. It is one magazine which is awaited with anticipation and pleasure and when I tell the people that I have the pleasure of knowing you personally, I am virtually mobbed with questions.

"One thing is certain and that is that the value of "filmindia" as the medium of advertising Indian films in East Africa is tremendous and I do wish the film industry in India realises it."



Nur Jehan seems to be thinking in "Khan Daan" a Pancholi picture.



EXTRAORDINARY

The Spice of Pictures Lies In Change
and
Here is the newest Combination

M O T I L A L
is starring in
S. F. H A S N A I N ' S
Thundering Ultra Modern Social Photoplay

Watch For The Name In Next Issue

Coming

"M A S O O M"

(Hindustani)

Starring:
RAMOLA, ANIS, MEHTAB, MAZHAR

Director
S. F. H A S N A I N

◐

Coming

"CHOWRANGHEE"

(Hindustani & Bengali)

Starring:
A N I S, M E H T A B, CHAYADEVI, JYOTI PRAKASH

Director
S. F A Z L I

◐

FAZLI BROTHERS

Kent House,
Mission Row Extension,
CALCUTTA

Phone: Calcutta 1519
Grams: Dreamland

Comrade Kanga proceeds to discuss the Indian film exhibition business in Africa and thinks that its present woes are due to the system of monopoly prevalent there.

"As for the Indian film business, it has suffered so far due to the distribution of Indian films being in the hands of a syndicate which has been having its own way with the result that in 1942 people in East Africa are compelled to see 1930 productions like: "Gaibi Gola" and "Noor-E-Watan".

"Till the last month I have succeeded in getting only four stations as the rest are under contract with the syndicate and in most of the towns the syndicate controls the cinemas with the result that *for the time being* I am shut out from a number of stations".



Mr. E. P. KANGA

We like "for the time being" coming from Comrade Kanga. No one can shut out a pioneer like Kanga for long.

Comrade Kanga says that Indian films have a huge market out there in Africas, as according to him, in East Africa alone a single film can easily fetch Rs. 10,000/-. Comrade Kanga, therefore wants to know: Where is the sense in selling distribution rights outright for four or five thousand rupees?

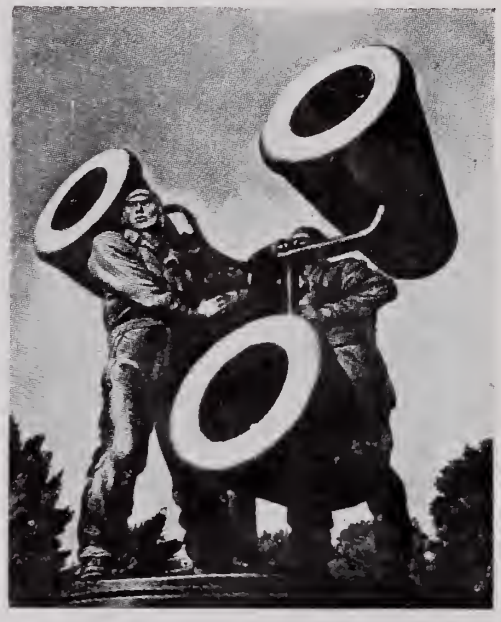
Who said that our producers had sense always? Not we!

It seems that the "white skin" is doing its best to choke off Indian film business, or for that matter any Indian business, as much as possible. The Indian film, therefore, has, in a place like Nairobi with a population of 20,000 Indians, only 6 shows a week—4 on Sundays and one each on Mondays and Wednesdays. In Mombasa, with an Indian population of 14,000, they get only 4 shows a week—3 on Sunday and one every Monday.

Comrade Kanga concludes: "The result is that there is so much rush at the cinema that respectable family people refrain from going to pictures to avoid being crushed. Both Nairobi and Mombasa are capable of maintaining an all-time Indian cinema but—"

Comrade Kanga has something to say about the African taste in films: "Personally, I think no junks should be sent to Africa. Africa needs only 50 pictures a year and surely India can send 50 good pictures a year. (Kanga is an optimist. He doesn't know our producers yet). Producers should realize that the Indian pictures are well patronised not only by the Indians but also by the natives of Africa and even by several Europeans".

So Comrade Kanga is getting along in Africa against the usual odds which have been his lot all his life. Kanga is always working for someone and preparing a rich harvest for that someone and in the process forgetting himself. And that is why, he is our Comrade.



The British unique new aircraft Detectors can hear a plane at incredible distances. Gunners get ready. Interceptors take off.

But the everyday dangers, of accidental loss, that threaten your business usually strike suddenly and silently. You have no warning —no time to "think things over".

Lloyds offer you a cover that is flexible enough to meet any emergency, with unusually liberal policy provisions.

Lloyd's policyholders appreciate this broad protection and prove it, by the 90% of all film insurance in India, placed at Lloyds.

Much of the confidence, comes from the character of the Agents. They're able, experienced, friendly men—men you can trust with the vital job of setting up your business defences.

SULTAN JANMAHOMED

Agent

LLOYDS INSURANCE COVER

Established 1934

Prospect Chambers Annexe, Hornby Road, Bombay.

Tel: No. 34316 Phonogram 34316 Bombay.



--IN THE MORNING OFCOURSE, IS THE TIME WHEN THE THINGS GET GOING IN THE COLLEGE WORLD!--AND WHERE DO YOU THINK, THEY STOP?.....

PRABHAT'S

"TEN O'CLOCK"

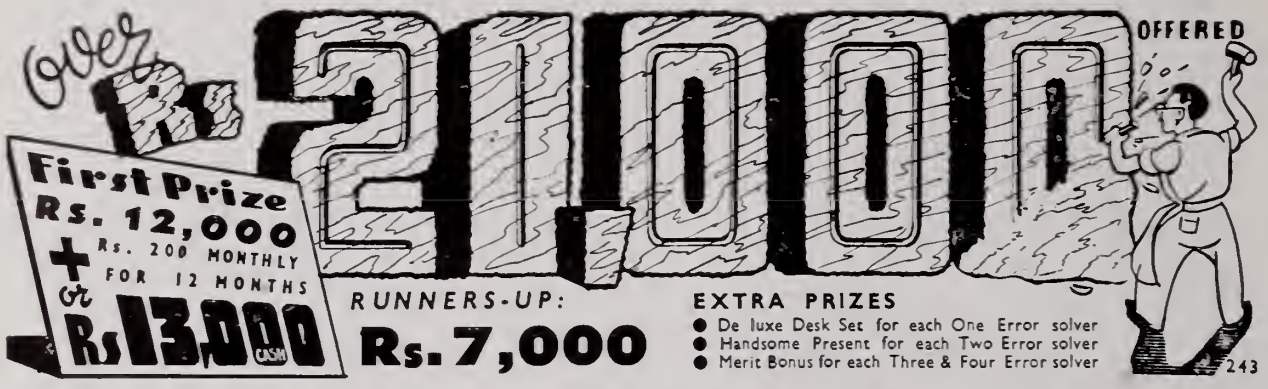
WILL TELL YOU, WHERE—AND HOW!

A "FAMOUS PICTURES LTD." Release!



PRITHVIRAJ—

This popular actor of the Indian screen marches from one triumph to another. He will soon be seen in "Ek Raat", a Shalimar picture.



"COMMONSENSE CROSSWORD" No. 243

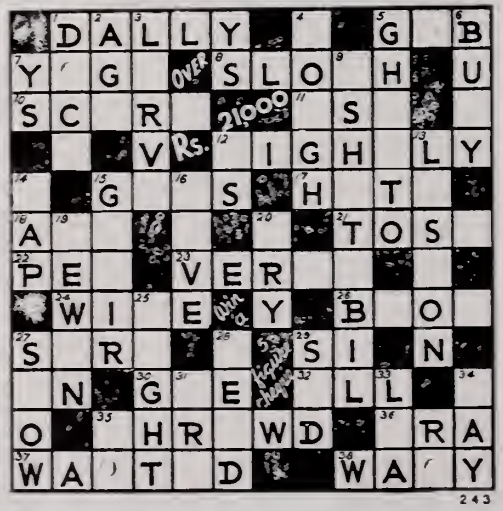
Carve yourself a prosperous future through *Commonsense Crosswords*! It will not be laborious like using a hammer and chisel. A little commonsense thinking and a comparatively few strokes of the pen can suffice—to bring you over Rs. 14,000 at any rate. For that will be your reward in this Competition if yours is the best entry received, unless you prefer Rs. 13,000 cash down. A further Rs. 7,000 is set aside for Runners-up, besides which there are unlimited Extra Prizes in which you will share even if you make as many as four mistakes. But remember that practice makes perfect, and go to it on the Practice Square below!

CLUES ACROSS

1. Close study of the Clues being essential do not this in tackling them
5. Prattle
7. Hindu system of philosophic meditation
8. Watery mess
10. Nervous shock resulting from severe "——" sometimes takes years to eradicate
11. Put to some purpose
12. Men of sympathy and understanding nearly always deal with young offender thus
15. Malicious ones tend quickly to become wearisome
17. Extreme dislike
18. Jumbled spelling of *lad*
21. Often considerably upsetting
22. Edible seed
23. That of a gifted literary craftsman is sometimes highly stimulating
24. Live one is apt to be rather trying to live with!
26. Such a gift is often appreciated all the more when one is lonely
27. Indian garment
30. Colloquial term for a horse
32. Everything
35. Astute
36. Series of years
37. Clearly the talents of many able men are this in war-time
38. Discretion is usually essential in dealing with adversary who is this

CLOSING DATE, MAY 8th.

N.B.—The Entry Fee is Re. 1 per Entry Square.
The Square below is for practice purposes only.



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FOR FULL PARTICULARS
AND ENTRY FORMS SEE

"THE ILLUSTRATED WEEKLY OF INDIA"

of April 19th or 26th

CLUES DOWN

1. Enclosure in criminal court
2. Turkish commander
3. Insect in first stage after leaving egg
4. It is sometimes difficult to know how best to treat one
5. Jews' quarter in city
6. After spell of enforced idleness energetic man likes to this himself in his work
9. Jumbled spelling of *establish*
13. The more severe this consequence of carelessness the more prudent it is likely to make a person
14. Sometimes proves more formidable opponent than anticipated
15. White of egg
16. Some persons of austere nature seem to this without feeling any real sympathy
19. Prime Minister of Indian State
20. Women seem less able than men to resist the impulse to this
25. Most of us keenly resent losing one
27. This kind of girl often has to rely solely on her looks to attract a man
28. Some forceful characters appear never to this advice from anybody
29. Unhappy
31. Before
33. Meadow
34. The extravagant often this a lot to no purpose

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

D. A. Gandhi (Lahore)

May I know in which studio does the Film Advisory Board produce its films?

So far the F.A.B. films have been produced in different studios of the city. The different producer-members on the Board took their turns at Rs. 10/- per foot and for some time the different distributor-members took their turns in distributing the films. With the arrival of Shantaram this happy family procedure has been terminated and from the 1st of May, Shantaram will be occupying one of the sound stages of the National Studios, which has been exclusively taken on monthly hire of Rs. 3000/-.

Faizul Karim (Calcutta)

What sort of a person is Naseem in private life?

Oh, quite charming and submissive. Calls herself "Bandi" (slave) every minute, smiles coyly, distributes perfume and plays like an overgrown child. And incidentally looks more beautiful.

N. Balakrishna (Hyderabad)

Who is the hero of "Shadi"—Ishwarlal or Motilal?

As Motilal gets the bigger salary, I guess Motilal was the hero.

P. G. Vaidya (Benares)

Ask Vasanti whether she is thinking of marriage or not?

Yes, I heard her thinking. So what?

U. S. Jat (Aligarh)

If beautiful stars like Khursheed, Snehaprabha Pradhan, Leela Chitnis, Leela Desai and Nalini Jaywant can sacrifice their all and go to the war front to sing, dance and entertain those brave soldiers who are fighting there, won't they contribute a lot to our war effort?

I am afraid our soldiers might get more film-minded than war-minded. They will have something more to live for and they may revise their decision of dying. Who will fight the war then? Not you and I!

Mohd. Hasan Zaidi (Aligarh)

"Shadi" would have been a marvellous hit if that absurd lion scene had been omitted. What do you think?

Never mind what I think but director Jayant Desai thinks that the lion scene was a great idea of his. I know the lion was very nice about it otherwise Motilal's wife would have been a widow long before. Even the big brutes connive with Sardar Chandulal Shah to mint money for him.

R. M. K. Sheriff (Bezwada)

Please give me the present address of Miss Sulochana, the star of "Ankh Michowli"?

Miss Ruby Myers, Warden Road, Bombay.

Rama Prasad (Gaya)

What is your contribution to the war?

Two hours of my day—reading the news.

Miss Malini S. Naik (Bombay)

After acting in a couple of successful films, can an actor become a producer in the film world?



Shamim will be seen once more in "Return of Toofan Mail", a Ranjit production.

COUNTRY-WIDE APPRECIATION OF INDIA'S OWN PICTURE !

HERE IS THE PROOF :—

DELHI	12th	week and still running
LAHORE	12th	„ „ „ „
BENARES	12th	„ „ „ „
CAWNPORE	12th	„ „ „ „
MEERUT	12th	„ „ „ „
ALLAHABAD	12th	„ „ „ „
LUCKNOW	11th	„ „ „ „
AGRA	10th	„ „ „ „
AHMEDABAD	10th	„ „ „ „
POONA	10th	„ „ „ „
INDORE	6th	„ „ „ „
BHAVNAGER	6th	„ „ „ „
SURAT	11th	„ „ „ „
JUBBULPORE	6th	„ „ „ „
NAGPUR	6th	„ „ „ „
HYDERABAD	6th	„ „ „ „
KOLHAPUR	9th	„ „ „ „
BELGAUM	9th	„ „ „ „
NASIK	9th	„ „ „ „
DEHRADUN	6th	„ „ „ „
MORADABAD	6th	„ „ „ „
LUCKNOW	9th	„ „ „ „

AND RELEASED SUCCESSFULLY
AT MANY MORE STATIONS



PRAKASH'S

BHARAT MILAP

(HINDI)

BHARAT BHET

(MARATHI)

Starring:
DURGA KHOTE, SHOBHANA SAMARTH, SHAHU MODAK, PREM ADIB, CHANDRAKANT, VIMLA VASISTHA and many others.

Direction
Vijay Bhatt

Art Direction
Kanu Desai

NOW RUNNING IN

14th Glorious Week

At

CINEMA MAJESTIC

GIRGAUM, BOMBAY.

COMING

PRAKASH'S

SMARTLY DIFFERENT SOCIAL

— Novel Theme
— Novel Background
— Novel Treatment
— A Great Feast of Music

Watch For Its Release

STATION MASTER

Direction:
C. M. LUHAR

With an ensemble of mighty cast:— JAGDISH SETHI, PREM ADIB, RATNAMALA, JEEVAN, UMAKANT, SHAKIR, AMIR KARNATKI, KAUSHALYA, MADHUSUDHAN, BABY SURAIYA, PRATIMA DEVI and others.

AN EVERGREEN RELEASE.

Any one with money or sometimes even without money can become a producer. We have grocers, share brokers, cotton magnates, professional pimps, poster experts, insurance agents and others acting as producers. In comparison with these, film actors, I think, have a better claim.

Moosa Mahomed Jeeva (Klerksdorp)

Please let me know the addresses of Surendra, Motilal and Ashok Kumar. I intend to correspond with them.

Ashok Kumar Ganguli, 96, Ghodbunder Road, Malad, near Bombay;

Motilal Rajvansh, 138, Malabar Hill, Bombay, Telephone 44817;

Surendra Nath, B.A., LL.B., "A" Rockside, Walkeshwar Road, Bombay. Telephone 43421. If you intend to correspond, don't enclose postal stamps. They may use the stamps for replying to their girl fans. Our acting boys become very chivalrous with free postal stamps.

Abdul Wahid (Trichinopoly)

I am a great student of astrology and I am mighty interested in your horoscope. Would you mind giving me your birth details?

I was born on the 4th of April 1904 at 1-14 p.m. in the afternoon in a small obscure village 60 miles from Bombay. The other details I do not know. My mother died before I learnt to speak and understand. I think the effort of bringing me into this world proved too much for her. Don't forget to inform me of the sweet future waiting for me in the midst of our present day producers. And the producers would also like to know when I intend to leave them alone.

Anil Kumar Bannerjee (New Delhi)

Where is Shobhana Samarth nowadays?

Well, it is difficult to give all the addresses of the several studios she is working in at present so here goes her home address: Mrs. Shobhana Samarth, 1st floor, Shah Baug, Pedder Road, Bombay. See that your letter is enclosed in two envelopes. Because by the time her good natured husband tears the first envelope, she arrives on the scene and snatches the letter.

A. M. Malek (Ankleshwar)

Where has Padmadevi disappeared? It seems that she is lost like Subhas Chandra Bose? ,

Oh no! She is not a politician to leave a sinking ship and run away. She is in Calcutta alright and working in "Karnarjun" a Bengali picture. Write to her and make sure if you like at the following address: Padmadevi Bannerjee, 41/52-A Russa Road, P.O. Tollygunj, Calcutta.

Ramkrishna J. A. (Karachi)

After seeing Navayug's "Amrit", I feel like asking you a question: Would it not be advisable for Mr. Winayak to retire from acting in pictures and be content with directing only?

If all the people in the world did what was advisable, the world would stop moving. Times have to move on milestones of mistakes and I don't blame Winayak for what he is doing. At least as long as he continues to get Meenaxi as his acting partner, I am sure, he will continue doing that which is "not advisable".

Ismail Sacoor (Pietermaritzburg)

When did Leela Chitnis divorce her husband?

A little before she secured Mr. Gvalani.

I. M. Sadar (Transvaal)

Why don't the Bombay Talkies produce jungle pictures? ,

They can't get lions who would listen to Devika Rani and sign Rai Bahadur Chuni Lall's thoroughly legal contracts.

E. Kader (Dannhauser)

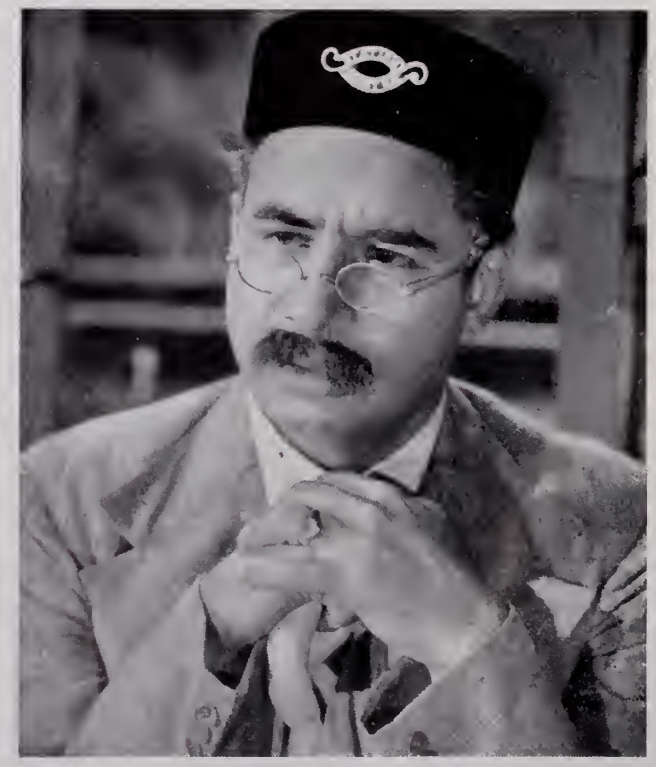
Why does Charlie always overdo his act?

Overdoing is his act, otherwise he ceases to be a comedian.

Lakshman Prasad Sinha (Gaya)

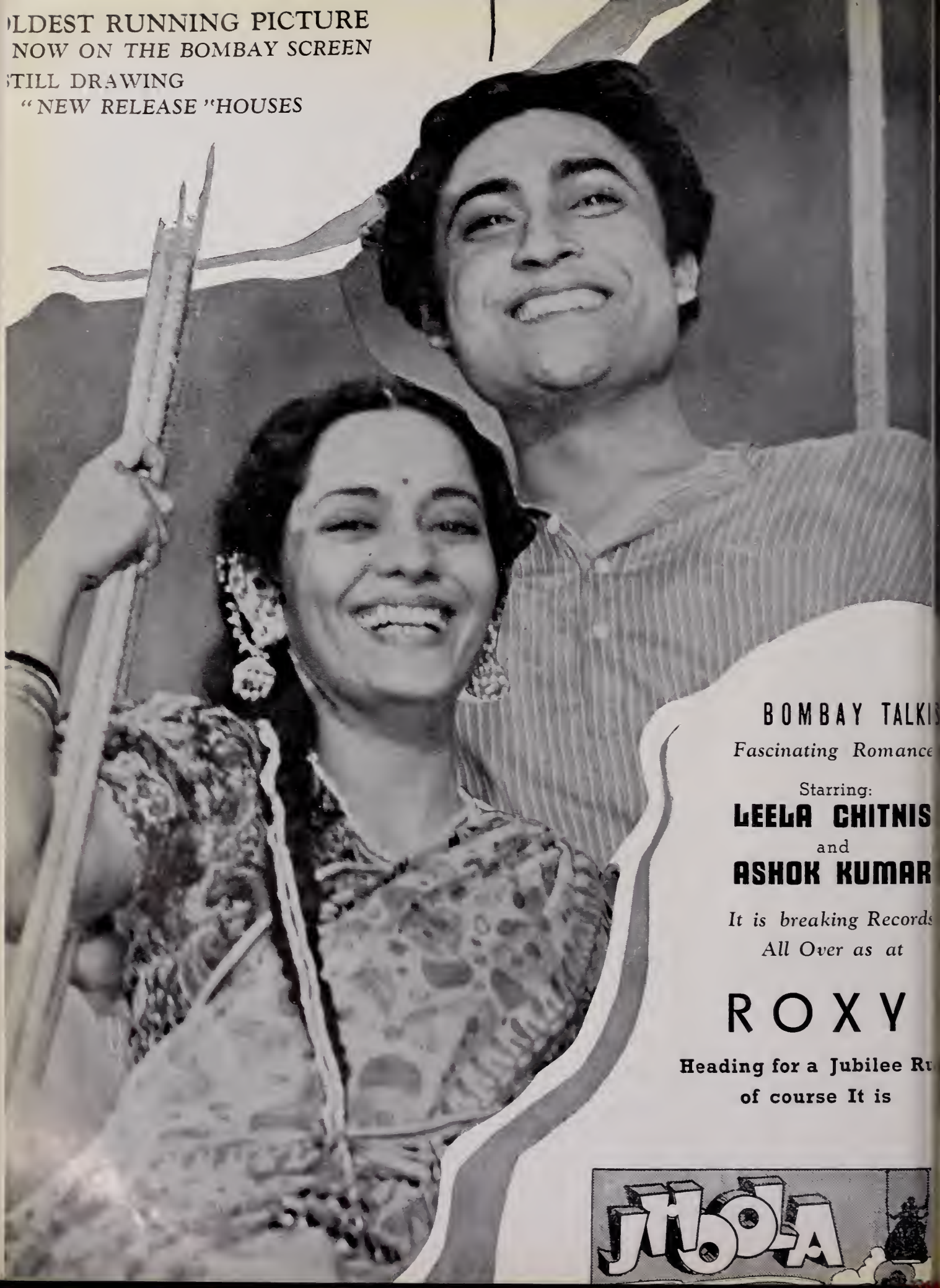
Sitara and Jyoti, both are voluptuous. Their acting excites brutal passions in film fans?

You are in a bad state. Get married quickly or get a girl friend.



As a station master in Prakash's "Station Master", Jagdish looks kind enough to give a free ticket.

)LDEST RUNNING PICTURE
NOW ON THE BOMBAY SCREEN
STILL DRAWING
"NEW RELEASE" HOUSES



BOMBAY TALKI

Fascinating Romance

Starring:

LEELA CHITNIS

and

ASHOK KUMAR

It is breaking Records
All Over as at

ROXY

Heading for a Jubilee Ru
of course It is

JHOOLA

Jaswant Singh (Agra)

What regular exercise does Prithviraj take?

Reciting Shakespeare at odd hours and in odd company.

How many times do you see a picture to write its review for "filmindia"?

I somehow live to tell the story after the very first experience.

What are the duties of the producers in general?

Watching the heroines grow fat and their own purses going thin.

What is your present weight?

15 stones without brains and influence.

A. Y. Loonat (Johannesburg)

Is Director Mehboob one of the best directors in India?

So they say in the National Studios. I wonder whether they believe it or not.

I want the address of Ratan Bai.

"The Shamrock", Club Road, Byculla, Bombay.

Gopi Krishna Prasad (Gaya)

What made Nalini Jaywant choose the film as a career?

I don't know the exact reason. But she seems to have done well. She has earned more in two years than her father during a life time job in the Customs.

R. N. Murthy (Bangalore)

What is the next picture of Surendra after "Garib"?

After "Garib" who would be interested? Poor Surendra!

Who is the best story writer for the screen?

Pandit Indra says he is the best. Pandit Sudarshan says he is the best. Pandit Anand Kumar says he is the best. Pandit Narottam Vyas says he is the best. Mohanlal Dave knows that he has earned the most. These writers are a funny community. They like themselves the best and the rest just don't exist.

What is the idea of producing mythological pictures?

To provide an apology for our present day impotency by showing the manly deeds of our ancestors.

B. P. Jamuar (Gaya)

Why is there a scarcity of new faces on the screen?

The old faces seem to have understood their several functions pretty well and the producers, most of whom are old now, don't like to venture.

Syed N. Raza (Fyzabad)

I wish to become an actor. Will you help me?

No.

Nizamuddin Ahmed (Raigarh)

A girl friend of mine is in love with Shahu Modak. She has lovely curves and a melodious voice. Can you help her in any way?

How can I help her when she is already in love with Shahu Modak? I help only those who love me and luckily there are none. Some, however, make a pretence for their own sake.

Aziz Ahmed (Khurja)

Can I become an assistant to some story-writer?

I am afraid you cannot be that. Story writers don't usually like others to know where they copy their stories from.

Bhagwati Lal (Jodhpur)

What precautions do the film actors take when they act in a romantic scene with an actress?

They wear the company's costumes.

S. N. Sahni (Lahore)

Why didn't you write a review of National's "Garib"?

"Garib" was too poor to deserve any review.

Who is your favourite actor, actress, director and producer?

I am a very unreliable person and I have no favourites.

Narendra Kumar (Meerut)

I have not heard about Motilal for a long time?

Nor have I. The last time I saw him was at the Race Course, clinging to Sardar Chandulal Shah for a race tip. The horse was named "Wonderful" and it won and then I saw Motilal clinging to a pseudo film actress. I guess, he must be working somewhere to pay his C.C.I. bills.

Pantulu L. M. E. (Bangalore)

My proprietor is very fond of Khursheed. He dreams of her during the day and dies over her beauty. He also reads "filmindia".

He is the first dead man reading "filmindia".

Avtar Singh (Lahore)

Do you think that the character of a society girl is affected in any way by joining films?

No, her head is affected and often her health.

A. K. Shukla (New Delhi)

In your February issue your photographs appear in three places in the same suit. Have you run short of suits or are you practising war economy? Shall I send you a quarter dozen of mine?

Please do. I require 4½ yards double width or 9 yards single width. I shall be very obliged to you in addition. If you can remit the tailoring charges i.e. Rs. 30/- per suit, it will be considered an additional favour. It is high time that my readers start sending me some useful presents after all these years of faithful service.


A Picture As Sweet As Its Title
"BASANT"
BOMBAY TALKIES' NEXT
STARRING:
MUMTAZ
SHANTI
&
KULLHAS
Supported by: — Mumtaz Ali,
Suresh, P. F. Pithawala,
Jagannath, and Pramila
Directed by
Amiya Chakrabarty
Coming
Shortly

By the way, regarding that particular case of which you complain all the photos were taken in the same studio and on the same occasion.

How is that you are always inclined towards women (whenever there are any) in all your photographs?

What is there in men which I haven't. People always like to see something different.

V. L. Satyanarayana Rao (Bangalore)

How is that Khursheed's songs thrill one more than Kanan Bala's?

Because Khursheed sings in pictures that succeed at the box-office. It is the success of the picture that makes all the difference to the artiste.

As a businessman don't you think that your severe criticism of pictures will starve you of advertisements?

I have passed that test and now producers believe in overfeeding me so that I may degenerate due to sheer ease and cheap success.

What purpose does the English dance achieve in "Khazanchi"?

It probably helped the director to revive his acquaintance with Anglo-Indian girls and the producer seems to have had some extra money to waste. Well, "Khazanchi" was not produced to succeed. It just hit it for no fault of the producer and you can't look the gift horse in the mouth. "Khazanchi" made Dalsukh Pancholi a great producer of the Punjab and not the other way round.

C. Mruthyunjaya Raju (Pavagada)

Leela Desai is not to be seen on the screen?

Oh, but I saw her at the Metro in a Chinese dress with an old film magnate, an old friend and guardian, and at the Worli Sea Face and at several places. I think, in her spare time, she works with Laxmi Pictures at Andheri, in a picture called "I Can Do It". Well, who objects? Not we.

G. Chandrasekhara Naidu (Gudur)

There are many beautiful ladies that can excel Naseem, the so-called beauty queen, but they have not yet come to light. What do you say gentleman?

The gentleman says: Bring the ladies along and we shall receive them with open arms.

M. Siddique Hussain (Jorhat)

Is there any film star who knows piloting?

Oh yes, almost every beautiful star pilots her producer, often to the rocks of failure.

Is there any film company which owns an aeroplane?

Oh yes, the National Studios have constructed a wooden one in front of which Mr. Y. A. Fazalbhoy poses for press photographs and probably feels like a squadron leader.

Prem Singh (Delhi)

The Bombay Talkies continuously present old wine in old bottles. Are they thinking of changing either the wine or the bottle?

Don't they give a new label every time? Isn't that a big effort?

Jwala Prasad (Hoshangabad)

Why does beauty attract youth?

Because youth is beauty and like attracts like.

Shambu Nath (Lucknow)

By the way, who is the man who acted "Drona" in "Apna Ghar"? How did you like his work?

He is a new boy called Mahesh Kaul and stays at Sagar Tarang, Shivaji Park, Dadar, Bombay. He played a small role in "Naya Sansar" but in "Apna Ghar" where he makes a second appearance, he has a very sympathetic role to play. He has done well in that role and he seems to be a good clean type to me and with a little encouragement, I guess, he will do better in future. If a director like Kardar gives him a lift, the boy's future will be made. Anyway, I wish him all luck and he will need it.

1000th Nosy Parker (All India)

"I have heard that Leela Chitnis was mauled"—"I have heard that Leela Chitnis is dead"—"I have heard that Leela Chitnis is in hospital"—"I have heard that someone did something to Leela Chitnis"—

To hell with what you have heard. No one did anything to Leela Chitnis. She is alive and kicking. Ask her husband Gvalani. And after every family quarrel she changes the flat. She doesn't like to quarrel again in the same place. Dear old girl that she is, you will soon see her in a new picture of her own and of course of her husband.



Neena in "Ek Raat" a Shalimar Picture directed by Mr. W. Z. Ahmed.



SCREEN'S SPRING FLOWER

DALSUKH

KHAN -

Starring: **NOOR JEHAN** THE NIGHTI... OF THE PU...
GHULAM MOHAMMED, MANORA...
with **EBRAHIM, AJMAL, BABY AKH...**
PRANKRISHNA & DURGA M...

Directed by:
SHAUKAT HUSSAIN

Story & Dialogues:
SYED IMTIAZ ALI TAJ

Music:
GULAM HAIDER

RELEASED SIMULTANEOUSLY AT

EXCELSIOR
NEW WEST EN...

IT HAS MESMERIZED LAH...

BEAUTY, DELICACY,
SWEET FRAGRANCE
VE CAPTIVATED THE
OLE OF BOMBAY !!

NCHOLI'S

AN

HE SCREEN'S
PRING FLOWER



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Jaylakshmi Film Co. (South) Lalji Hemraj Haridas (Bengal)

Leela Chitnis Refuses To Talk

Glamour Girl Is Happy Mother

By: Hyacinth

We arrived at the entrance to the "filmindia" building at the same time. Leela with her husband. I with my note-book. I recognized her immediately and later she admitted that she guessed I was Hyacinth. However, in the usual manner of strangers we pretended we couldn't see each other and she climbed the stairs to "filmindia" while I waited for the lift.

I couldn't get over the fact that she climbed the stairs. I didn't know there were any women, let alone actresses, so energetic, that they would rather climb stairs than use a perfectly good lift. But Leela doesn't behave like an actress. She doesn't even look like one. The morning I met her she looked like any modest and retiring Indian wife who lets her husband do all the talking and always keeps two paces behind him. Anyways I told myself that once Leela and I had got to know each other a bit better she would probably thaw out and act more like the vivacious woman she seems on the screen. I was to be disappointed.

She wasn't stand-offish and she isn't dumb, but she just wouldn't relax and answer my questions fully. I had to practically drag each answer out of her.

This is the result of my efforts: Leela was born on September 30th (she wouldn't give the year) at Dharwar. Her father who was a professor of English literature at Elphinstone College, Bombay, belonged to the Brahmo-Samaj.

LEELA JOINS THE FILMS

Leela is the fourth child in a family of 3 sisters and 2 brothers. She came to Bombay when she was eight years old and was sent to Ram Mohan School and then to Wilson College. Immediately after Leela passed her Matric she got married but she continued with her studies at the College. Here she passed her B.A. with distinction in English. Now Leela never wanted to be a housewife so when her college career was over she really began to feel sorry for herself because she realised she would have to be more domesticated in the future.



Miss Leela Chitnis, B.A.

Fortunately for Leela, Seth Govindas, a friend of her husband's who was the proprietor of Adarsha Chitra, asked her if she would like to become an actress. Now Leela had never in her wildest dreams imagined that she would ever become an actress. Her father who was very orthodox and old-fashioned in his ideas had refused to let his children even go to see films; so Leela knew really very little about the industry.

However she was willing to try anything once; so she agreed to becoming an actress. Her husband (first one) was not a jealous man so he didn't object to this new career his wife had chosen. So Leela made her first picture "Dhunwa Dhar" which proved a flop. She could not act at all and she didn't know the first thing about make-up. She used no eye-shadow for "Dhunwa Dhar," and consequently her eyes looked flat on the screen. When she saw herself on the screen for the first time she was horribly shocked at her own appearance and acting and shrunk into her seat with embarrassment. She was so disheartened that she was even tempted for a short while to go back to housekeeping. But this feel-



The Indian wife who always keeps two paces behind the husband.



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BETWEEN You and Me

LEELA CHITNIS
THE LARK OF BOMBAY

PAHARI SANYAL
THE LOVE BIRD OF BENGAL

with

SUNETRA, KESHAVRAO DATE, HARI SHIVDASANI, SHAHZADI, GHORY.

CHITRA PRODUCTIONS

LYRICAL ROMANCE





ing of inferiority soon passed and she made some more films.

They were all very ordinary pictures but Leela gained a great deal of experience from them. One thing she learned was that she should get expert advice about her screen make-up. So she went to Max Factor's and learned there how to make the best of her features.

WORKING WITH PRABHAT

Then Leela joined a new company in Karachi called "Sind Film Corporation". They only made one film "Chhoti-si-Dunia" which was a failure. Then Leela joined Huns Pictures and made "Chhaya" which was a moderate success.

So far Leela had been playing the lead in all her films but she was always the coyish sweet type of heroine and was beginning to get a little tired of her roles.

Next Leela made a film with Prabhat's in Poona. It was called "Beyond The Horizon". It was not a great success and ran only for seven weeks. The only thing remarkable about it was that Leela played a secondary role for the first time.

After that she came to Bombay and joined Daryani Productions for whom she made a couple of stunt pictures. They were "Gentleman Daku" and "Insaf". She didn't enjoy making them at all. In case you have not guessed it already, Leela had a boy double to do the stunts for her. He was made up to look like her, and photographed at a distance.



When Leela passes and you get a delicate whiff of perfume, be sure it is "Khus" or "Mischief".

Next came a picture called "Jailor" with Minerva which was only a moderate success. Then came Leela's first outstanding picture. It was Ranjit's "Tulsidas" and it ran for over a year in Calcutta.

After this Leela stayed in Bombay Talkies making "Kangan", "Azad", "Bandhan", and "Jhoola". In between these films she made "Ardhangi" with Huns and "Kanchan" with Chitra. "Kangan", "Bandhan" and "Jhoola" were great successes.

Leela wrote the story of "Kanchan" herself. When she was in college she used to dream of becoming a journalist and novelist. "Kanchan" gave her her first opportunity to make use of her literary knowledge. She hopes she will get a chance to write more film stories, though Baburao Patel does not advise her to do so again.

ASHOK KUMAR — THE BEST

Leela liked acting for Bombay Talkies best. She says "They overwork their stars, but it is a pleasure to work for them because I like working hard."

She thinks Ashok Kumar the best actor but hastens to say that this is no great flattery because there are very few good male actors.



This seems to be a family affair with Wasti, Maya and others in "Awaz", a social story of Saraswati Cinetone of Poona.

IT'S BREEZY !
RACY and
SPICY !



THAT'S A.A.P.'S

KUNWARA BAP

STARRING

PROTIMA DASGUPTA
KISHORE SAHU
WITH ANJALI DEVI

Produced by
N.R.ACHARYA
Music by
RAMCHANDRA PAL

Acharya Art Productions

PRESENTS

INDIAN WOMANHOOD
GLORIOUS & COLOURFUL !



in

ULJHAN

STARRING

SARDAR AKHTAR
MAZHAR KHAN
KRISHNAKANT

Directed by
N.R. ACHARYA
Music by
RAMCHANDRA PAL

Sole Distributors:—**BHARAT PICTURES LIMITED.** Bombay - Akola - Delhi - Lahore



Leela's tears are 100% glycerine.

Leela is tired of the 'sweet' types of roles, which she has to play. She would like more 'meaty' roles in future. She loathes outdoor shooting because she hates reflectors. When you see Leela crying on the screen don't be deceived by those tears. They are 100% glycerine. She says, "If I really cried and produced my own tears it would be a great strain because I have to cry in every film."

Leela lives a quiet life at Sion with her second husband. She has four children of whom she is very proud. They are all boys, the eldest being eleven and the youngest 2½ years old. Leela does not mix much in society and likes only small parties. She prefers to go for drives and picnics rather than to go to clubs and dances.

She is a voracious reader and reads plays particularly.

If you happen to pass Leela in the street and get a delightful whiff of perfume from her, you may be sure its either "Khus" an Indian perfume, or the ever popular "Mischief". She likes to dress well but is not very fond of jewellery.

Leela complains that she can never enjoy a holiday because she is always being followed by fans. She has just returned from Gwalior and Jhansi and at both these places she was mobbed by well-meaning fans. She was a little scared because she had no man to protect her.

Leela would like to make a film in English but only if she is sure that the whole picture will be good. She would like to visit Hollywood (all our stars say the same) but at present it seems only a pleasant dream.

I asked Leela what she would do if the war came to India and she said she would stay here and do war work. She would like the exciting experience of war because she feels Indian life has become so stagnant!

This is all I could drag out of Leela.

She forgets that a famous actress must sacrifice her privacy and become the public's property. If she has had five husbands she must tell her fans why she got rid of each and I guarantee they will believe anything she tells them. If she refuses to talk about her husbands they will begin to be suspicious and think nasty thoughts.

Leela doesn't realize that it pays to talk about yourself, because if you don't someone else will, and what they say won't always be pleasant.



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ROTI

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WITH 5 RENOWNED STARS

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NEENA & PRITHVIRAJ in

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" WE LOOK BEFORE AND AFTER,
AND PINE FOR WHAT IS NOT:
OUR SINCEREST LAUGHTER
WITH SOME PAIN IS FRAUGHT:
OUR SWEETEST SONGS ARE THOSE THAT TELL OF SADDEST THOUGHT



SHAMIM—

This charming Ranjit starlet is steadily climbing up and she will be soon seen in "The Guest" and "Arman" two social pictures of Ranjit.



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FOR NEW HUNS PICTURES
Written & Directed by
VISHRAM BEDEKAR
Photography
PANDURANG NAIK

Starring:
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Hyacinth In A Film Studio

Says: Don't Visit A Studio

I have wanted to visit a film studio for a long time. I have just visited one. I don't want to see another again.

The studio I visited was quite impressively large and new-looking and it had the beginnings of a good lawn and a few plants trying anxiously to flower. The first thing I noticed upon entering the studio was that there were a tremendous number of people just standing around and doing nothing. They weren't extras or actors. They were just sleepy looking individuals who didn't look as though they had the energy to try and look like anything in particular.

Now I had with me Miss Carlyle, the unofficial boss of "filmindia" and a girl who knows practically everything about the film business. She led me behind screens and partitions until we discovered someone called the production manager who in turn found someone who was made to be our guide.

This long suffering personage led us to the back of the building and up a flight of dusty stairs to the first floor. Here we wandered into a room from which loud strains of music were issuing. We stood in the doorway and watched what looked like a dancing lesson. Tired-looking musicians drooped over their instruments while an effeminate dancing master taught an obviously exhausted pupil. The pupil turned out to be quite a well-known actress, only I didn't recognize her at first because she was so well camouflaged with beads of perspiration and wisps of untidy hair. No one took the slightest notice of us in this music room and no one seemed to mind us staring. Anyway, our guide eventually led us away from this room and into another partitioned room which is known as the wardrobe department. Here clothes of all colour and description were laid neatly on shelves. They all smelled mouldy.



They were just sleepy looking individuals who didn't look as though they had the energy to try and look like anything in particular.



We felt we should walk into the "Star's make-up room" on tip-toe.

THE YAWNING PUBLICITY PUP

From here we were taken to the art department which was really very interesting. In fact, I thought it should have been given the best room in the establishment because the obviously poorly paid artists were turning out real works of art. They all said they liked painting posters of Rose's face best.

Next we peeped in at someone called a publicity manager who swallowed a yawn and tried to look impressive for our benefit. Miss Carlyle who, as I said before, knows everything about this business asked him some highly technical questions about publicity. His answer

wasn't very audible because I suspect he had a second yawn rising in his throat which made speech very difficult. Not wishing to interfere with anyone's afternoon siesta, we retired hastily and found ourselves in the passage once more.

Then our guide, feeling he should brighten up our tour, pointed to another partitioned room and said in a hushed voice "Star's make-up room". So awed was his voice that we felt we should walk into the room on tip-toe. When we did see it, I for one took no trouble to hide my disappointment. In one corner was a shabby looking dressing table and in front of it stood a still shabbier chair. Otherwise the room was bare. However the floor, table and chair were all covered in a film of either dust or face powder. We didn't want to hurt our guide's feelings too much so we mumbled something that sounded like "very nice" and hurried down the dusty stairs I mentioned before.



Hullo, are we seeing Anis with a baby in "Masoom"? Yes, the baby is as sweet as herself.



She was well camouflaged with beads of perspiration and wisps of untidy hair.

THE PERSPIRING ACTRESS

Next we were taken to a little theatre where new films are previewed by the press. This was a low modern building. From here we went to yet another building and climbed more stairs until we found ourselves outside the department where the films are developed and the sound films are combined with the picture films. We were not allowed to enter this holy of holies until we had removed our shoes. This was a pleasure since our feet were swollen with all the walking we had done. Looking very flat-footed and undignified we relaxed in this department while we were shown various types of film, without sound tracks and with sound tracks etc. I tried hard to look intelligent but I am afraid I did not succeed because our instructor kept giving me dirty looks while he made long technical speeches.

Once again we had our shoes on and were in the main building. Only this time we felt like honoured guests because we had the production manager (or is it managing director) as our guide.

He took us once again to the music room where the jaded star was still doing the same three steps she was doing before. This time however several people rushed forward to greet us and make us comfortable. So different was our reception this time that we almost began to wonder if this was really the room we had visited before.

Anyway this second visit of ours must have been welcomed by the perspiring actress because she was permitted to sit down with us, but not for long because soon the musicians came to life and began to play and she was asked to sing for us. This she did in a small but sweet voice.

THE WHISTLING DIRECTOR

After this pleasant interlude we were taken to the actual studio where scenes for a war propaganda film were being shot. We sat in the shelter of the cameras and went



The man looked like a poor imitation of Garbo in "Queen Christina".

through a slow process of suffocation and melting. Every door had to be closed and no fans are allowed to work, so the room was like an oven. To add to this the room was crowded with extras and artificial trees and huge lights played down on the scene. The scene was a village one. The soldier son of an old villager returns to his village covered with glory after the war and the village is rejoicing. Dancers dressed in rather attractive blue costumes pranced wildly about brandishing obviously make-believe swords. Around the dancers sat what looked like a hungry group of unemployed mill workers. Those were supposed to be the villagers.

Actually they were film extras and are paid the tremendous sum of as. 12/- a day for sitting around and looking unintelligent. Girl extras, I was told, are paid Rs. 2-8 a day.

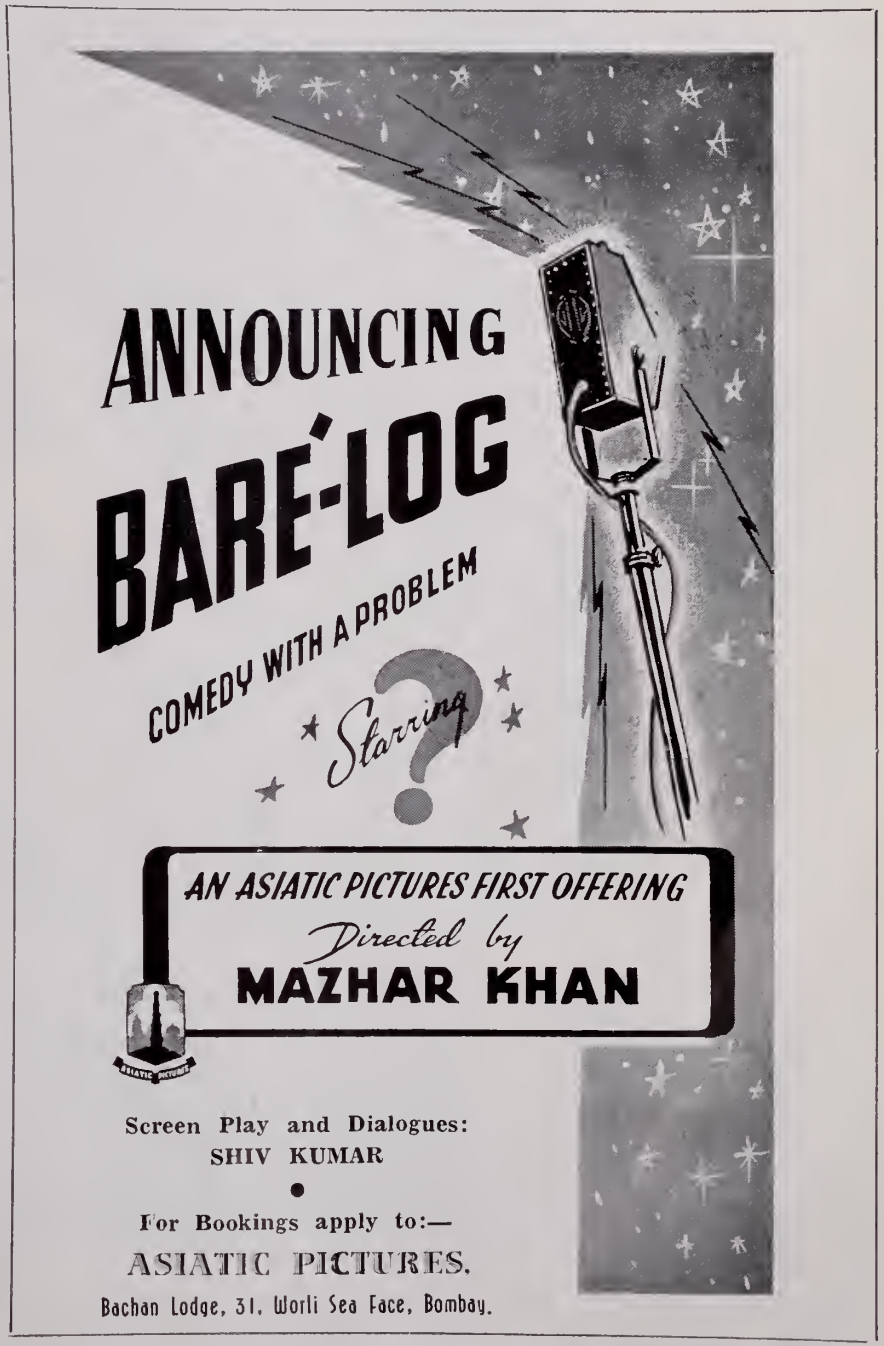
At one end of the scene was a dais on which sat two bearded old men whose grease-paint was melting and running into their mouths.

One of them was probably supposed to be the father of the soldier hero. I was afraid to ask all the questions I would have liked to because every little while someone would shout "silence" and bang two wooden sticks together.

The man who seemed to have the most to say about the shooting of this scene was a long haired individual who looked like a poor imitation of Garbo in "Queen Christina". He was a dancing master. He kept one eye on the dancers and one on us to see if we were impressed by his masterful handling of the scene. The actual director was nowhere to be seen, until the end when he hurried in, said a few words to the dancing master and then lapsed into an impressive silence. He came out of his trance once to blow a whistle, which blast no one took the slightest notice of.

By this time Miss Carlyle and I were little more than grease spots on the floor so we took the first opportunity to slither out of the studio.

I don't think I shall visit a film studio again. Maybe I went to the wrong studio or maybe I went on the wrong day. Maybe there's something wrong with me. Anyway take my advice and don't be a Paul Pry. Enjoy the films you see at your local cinema but don't try to see them in the making or they'll lose their glamour.



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OPE, URMILA, W. M. KHAN
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OUR REVIEW

Bedekar Makes "Pahila Palna" Successful

Baburao Pendharkar's Slick Performance

Indu Natu's Dismal Failure

Here is some orthodox stuff presented as a sophisticated comedy which entertains one every foot of its 13000 feet of film.

The picture is clever work seeing that it propagates the traditional home-making instinct by creating a conflict between old fashioned beliefs and the present day "progressive" fads such as: birth control, equality of sexes, emancipation of women etc.

Vishram Bedekar, the writer and director of this picture, keeps the promise he had given in "Padosi" by producing a brilliant picture which appeals both to the masses and to the intellectuals.

"Pahila Palna" is just a beginning of Bedekar, the author, thinker and traveller. We expect many more brilliant things from him and we hope he harnesses his opportunities in the field of films for a better purpose than mere entertainment.

We have very few directors in this country who have realized the overwhelming power of the film for social uplift and used it with good advantage. In Bedekar, we have a practical idealist who ought to excel Shantaram some day if he does not let himself loose.

It is a film of incidents—small and big—which are cleverly woven into the general plan for entertainment.

STORY FOR HOME CONSUMPTION

Dhananjaya a young son of an old fashioned family, meets an ultra modern educated girl in Chitra during his visit to the city.

Their acquaintance is very humorously worked out till it leads to a civil marriage. Chitra has a married sister in Banu. Both the husband and the wife are zealots in birth control and impose themselves on others with missionary annoyance.

Incidentally these characters remind one of some living parallels in the present day Maharashtrian society.

Dhananjaya and Chitra return to the native village of the old Inamdar, the father of our hero.

There, after an initial outburst, the newly wedded couple settle down to a comfortable but eventful life. The clash between simple old fashioned ways of living and the modern concept of life expresses itself in numerous little bursts till life becomes intolerable to Chitra.

PAHILA PALNA

Producers: *New Huns Pictures*
Language: *Marathi*
Production Chief: *Baburao Pendharkar*
Story & Scenario: *Vishram Bedekar*
Photography: *Pandurang Naik*
Recording: *Ganpat Molc*
Music: *C. Balaji*
Cast: *Baburao Pendharkar, Shanta Hublikar, Indu Natu, Balabai, Kusum Deshpande, Dinkar etc.*
Released at: *Central, Bombay.*
Date of Release: *4th April* 1942
Director:
VISHRAM BEDEKAR

While showing these incidents the director has cleverly painted a colourful canvas of ideal village life complete with its rainbow of hopes and dark clouds of little disappointments.

Constantly fretting and boiling within, Chitra continues to endure her life till one day when her birth-controlled sister arrives with her booby husband. Chitra agrees to preside over a birth control meeting against the wishes of her family. A quarrel ensues and Chitra leaves her husband's home for good.

Time passes and Chitra is now established, as a school teacher, in a house of her own.



Dinkar Kamanna tells when a woman will get a child in "Pahila Palna". And he knows having eight of his own.

One day, Dhananjaya joins his wife and lives with her as an unemployed husband.

The screen now becomes a medium of downright sarcasm with punctuations of scintillating humour in showing the intimate relations between the husband and the wife with social and economic values reversed.

Chitra becomes pregnant despite her birth-controlled sister and soon gives birth to a baby boy. The birth-control sister now takes up after-birth control of the child and wants to bring it up her own way inspite of protests from Dhananjaya and his family maid, Jaai. The tussle between the two elements yields many humorous gags with a pathetic design.

The illness of Dhananjaya's old father and his desire to see his newly born grandson persuade Dhananjaya to kidnap his own child and take it to his family home leaving the mother behind.

Chitra becomes desperate with grief at the separation. Very soon Chitra is also brought home, face to face with her little one. The mother melts and in the process disappears her phony dogmas of life and she is reconciled to her married life.

GOOD PERFORMANCES

Baburao Pendharkar as "Dhananjaya" presents an ideal portrayal, cool and clever throughout. Perfect to the fingernail, he overwhelms every one with his slick performance and makes the others look like a crowd of amateurs.

Kusum Deshpande has a very sympathetic role to play as "Jaai", the family maid. She does it to complete satisfaction.

Shanta Hublikar is good but not good enough as "Chitra", the heroine of the story. She seems to have become too fat for the screen and presents a Chinese appearance with her bloated face and small eyes. Her singing voice also seems to have deteriorated.

One wonders what induced Indu Natu to come to the screen. She makes her debut as the "birth-controlled Banu" and in her very first nod to the fans she creates a queer revulsion in the mind of the spectators with her badly stitched manly shirt and shorts showing a body with very little pictorial appeal. When figures, like the one Indu Natu has, are to be presented on the screen, the director should be discreet enough to cover them to the toe. Indu Natu's performance is a dismal failure as at no stage in the picture does she appeal either to the eye or the ear. If her role was intended to caricature a woman, the cartoon was perfect.



Ramzan Sheriff Lakhani—the enterprising producer of Eastern Pictures, whose first, "Badal", will soon be on the screen

Dinkar Kamanna takes a lot of sympathy in the affectionate little role of Jagannath, a cousin of the hero.

The picture is thoughtfully photographed throughout, but the processing work is far from satisfactory. The sound has been recorded rather low, especially the songs.

The dialogues are sharp and witty. The song composition is poor and so is the music. The direction is clever and enterprising.

Yes, it is a really clever picture, cleverly written by a clever man and one that must be seen by all Marathi knowing people.



Not a love triangle of tw
Girl-but a triangle of thre
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DIRECTED BY
S. M. YUSO

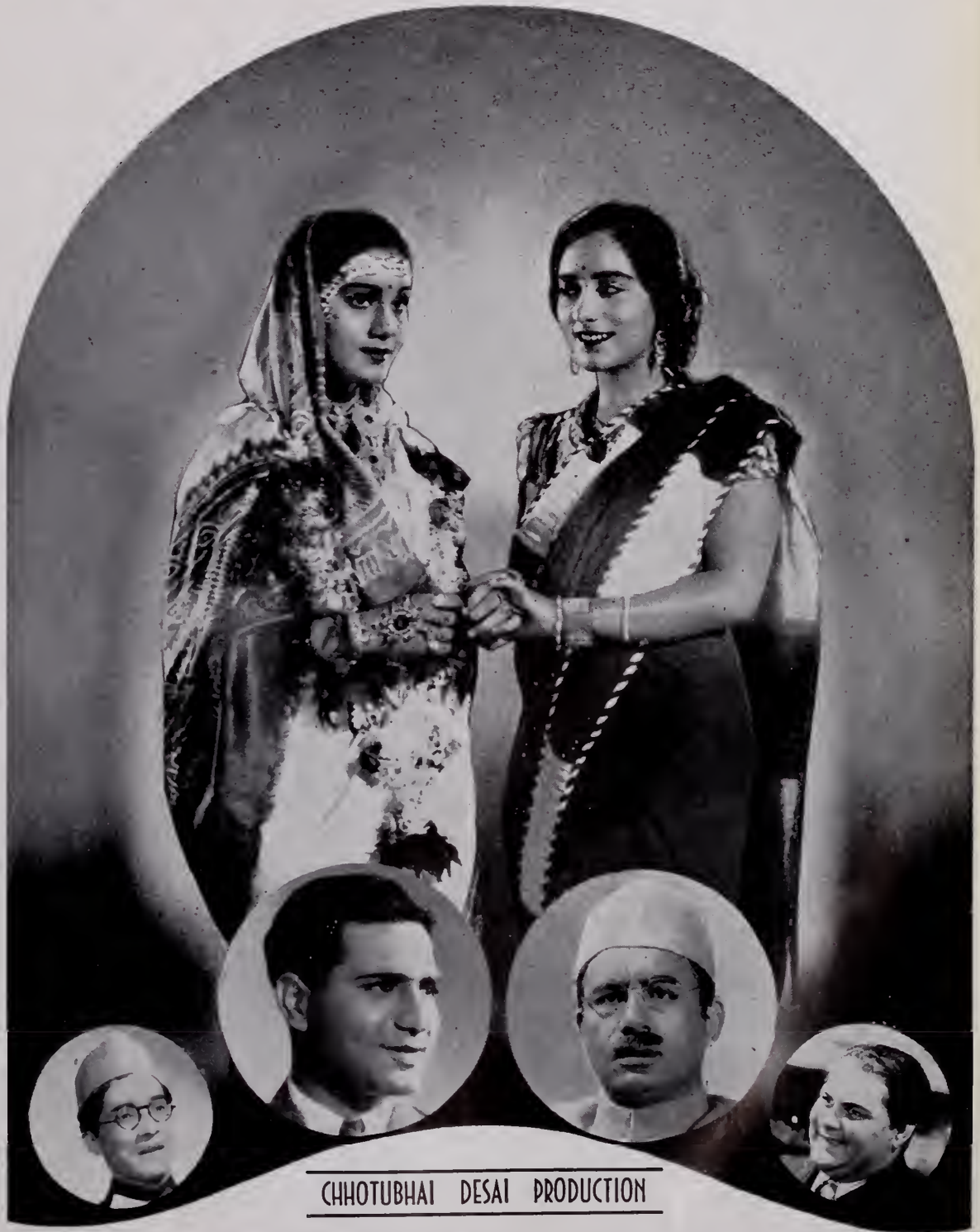
DIALOGUE & SO
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JANAK Pictures

RAI SAHEB

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THE NOBLE SLAVE ★ ★ ★ ★

BY: DEWAN SHARAR

"Fidelity's A Virtue That Ennobles Even Servitude Itself" ..... (Mason)



"Beneath my hand the land shall prosper once more" said Razia.

Because the founder of their line was a Turkish slave whom his royal master raised to honour, and who proved worthy of it, soaring from one high post to another until at length he came to inherit the throne itself, men called his dynasty the Slave Kings, and by that name it is known in the history of India to this day. Because they were brave men—even the worst of them was brave—they wore the name proudly, effectually disposing of such mockery as it may once have held in the mouths of the jealous. They were slaves in nothing save that name.

Those were stormy times; kingdoms needed a strong hand and a sheathless sword to guard their frontiers, and the gift of clever rulership to keep them whole within. Aibak, first of his line, ruled well and wisely, and passed that good tradition on to his son-in-law Shamsuddin, who succeeded him; and Shamsuddin trained not only his sons, but also his one daughter Razia Begum the high art of statecraft. The boys learned their lesson but ill; the girl took to it royally. "She is better than twenty sons," her father declared, and spared no pains to make her as he would have had his sons to be.

She grew up a princess worthy of the name, gallant, fearless, quick of wit and measured of speech, very wise in the tortuous ways of government. Also she was most beautiful. Her father allowed her a liberty rare among women of that day; veiled but unaccompanied save for her bodyguard—an Abyssinian slave called Jafar, who was tall and strong and utterly devoted to her—she rode abroad as freely as a man. By the time her father died there were not wanting those among the people who said, covertly or openly, "Would that Razia Begum were to inherit the throne! Not one of the King's sons is fit to compare with her. Prince Ruknuddin will reign over India now; he has an ill name; what will come to us beneath his hand?"

They soon found out. Ruknuddin, third of the Slave Kings, was everything that a king ought not to be. He was idle, dissolute, greedy and with an ingenious turn for cruelty. So that before long the people began to murmur against him, and the murmuring grew; and heading it always was one Altunia, Governor of Bhatinda, a Turk by birth, and a man strong, warlike, and farseeing. Some called him cunning. "This must be stopped", they said. "Why should we suffer under such a king? Better far that the Princess should reign. She is a girl of spirit and her father taught her all he failed to teach his worthless sons. Let us wait our chance; and, when the time is ripe, place her upon the throne."

"And what then"? asked his fellow-conspirators. The most powerful ministers in the land were of their number, for all despised and hated Ruknuddin.

"She will rule wisely and well. Have we not known Razia from her birth? Is she not a pearl among women, fearless as a man, and utterly honourable?" said Altunia; but in his heart he thought, "And one day, if Allah wills and my wits are what I believe them to be, I shall sit upon the throne by her side."

FACE TO FACE WITH RAZIA

They laid their plans, that growing band of plotters; they added steadily to their numbers; and presently judged the time ripe. They waited until Ruknuddin was away since for their own sakes, not his—emphatically not his—they did not want his blood upon their hands; then with half the troops whole-

heartedly on their side, and the other half wavering, they marched upon the palace.

In her own apartments, her frightened ladies clinging together behind her, and the mutter of the gathering crowds outside, Razia Begum faced Altunia, her eyes bright and unafraid over her veil.

"What do you want of me, Altunia?" she asked.

Altunia—tall and fierce and still young, a warrior every inch of him—looked at her with admiration. He had expected her to stand up to him, and he was not disappointed.

"Lady," he said, "I ask much; but not for myself; for the sake of your father's kingdom."

"It is my brother's kingdom now," said Razia Begum.

"To the sorrow of its people, that is so," Altunia agreed gravely. "Would that your father were still alive! But since that was not Allah's will, and since the land is fallen into the wrong hands, a few of us who are strong enough to dare have taken it upon ourselves to set matters right."

"Do you propose to mount the throne, Altunia?" asked Razia Begum, and her eyes flared scorn at him.

"No Lady," said Altunia. "We your loyal subjects, desire that you should do so."

She stared at him, for a moment too surprised for speech.

"Lady, your father trained you to be a queen, and trained you well. He was wise, and it may be that he foresaw this day. Be that as it may, Begum, your people are resolved that they will suffer Ruknuddin's evil rule no longer, and they call upon you to take his place. The throne awaits you; the army will defend you; everything is ready; come!"

Razia Begum looked him deeply and steadily in the eyes. He met that searching gaze unflinchingly.

"What do you gain by this, Altunia?" she said forthright.

"The welfare of the land I love and serve," said Altunia.

Razia Begum thought, still regarding him keenly, "You seek more than that. You are strong and you are clever; but you are also cunning. I admire you; for India's sake it is best that I obey you now; but I doubt your motive. You will be your country's saviour; but what lies behind that good deed? But she did not say it aloud.

"Do not be afraid, Begum," said Altunia gently.

"I am not afraid. I have never been afraid in my life," said Razia Begum. "I will do as you say."

"Come then, Sultana Razia Begum, and address your army," said Altunia.

He led her out upon one of the balconies. Below, the great courtyard was packed with troops, and beyond them the people surged, and all looked up at her slim veiled figure, and her name rose in a crashing shout of acclamation.

"Speak to them, Lady," said Altunia by her side.

She spoke without hesitation; briefly, concisely, but with a zeal and fervour which stormed her hearers' hearts. She made no pretence of loyalty to her worthless brother.

"I know well what you have suffered, my people; but that is at an end now," she said with passionate intensity. "I am with you utterly; beneath my hand the land shall prosper once more, and honest men have no more need to talk in fear of their lives. As it was in the good days, so it shall be again. I swear it in Allah's name!"

They cheered her to the echo.

SHE BECOMES SULTANA RAZIA

Thereafter, aided and guarded by her growing band of partisans, Altunia at their head, she, defeating her deposed brother, took up the Sceptre of Hindustan and wielded



She permitted Jafar to lift her on and off her mount with his own hands.

it well. She held audience daily in the Diwan-e-Aam, she revoked the cruel laws inspired by Ruknuddin's greed; she restored her father's justice in the land. In person she rode about her capital, inspecting defences, investigating conditions, seeing for herself how her people fared; and Jafar, the Abyssinian slave, was ever her constant attendant. Him she promoted to be her Master of the Horse. There were those among her nobles who resented this—Altunia was one of them—but there was no gainsaying her. "You are very faithful Jafar", she said to him once, when a creature of her enemies, seeking to bribe him had met his death, instantly and irresistibly, at the dispassionate hands of Jafar, who wasted no time and made no fuss about it.

Jafar looked at her with all his unquestioning adoration in his face.

"My sovereign" he said simply, "you are my goddess. There is nothing in this world I would not do for you."

"Nothing, Jaffar?" said Razia Sultana gently.

"Nothing, my lady, were it to slay or be slain; to wipe out your enemies one by one till all be gone; or even—the hardest of all—to spare them at your bidding. Ask what you will of me; I am your slave not only in body but in soul."

"I wish there were more as faithful as you, Jafar," said Razia Sultana. "Also I wish that I could reward you for your loyalty."

"I ask nothing more than to serve you to the last moment of my life, most dear lady," said Jafar.

Before long, inevitably, the news reached Ruknuddin that he had been deposed behind his back and that his sister was reigning in his stead. He promptly marched upon Delhi, furious and swearing high vengeance. He did not get it. Razia Sultana mustered her troops and herself rode out with them, the faithful Jafar at her right hand. She was fully prepared for battle; but there was no battle; Ruknuddin had only a handful of troops with him, and seeing the futility of fighting he fled leaving her triumphant. "It was never meant that my people should suffer under him again," said thus Razia Sultana exultantly. She went back to Delhi and to the business of ruling her huge unwieldy realm beneath the watchful eyes of all men.

THE NOBLE SLAVE

Of these, none were more vigilant than the keen-sighted ones of Altunia, patiently biding his time in his province of Bhatinda. Too soon as yet to fulfil his intention of sharing the throne; it was still unstable and he had many enemies. He waited, observing the young Queen's progress approvingly; until presently it came to his ears that she was making altogether too much of her slave Jafar, now her Master of Horse. She had lately, Altunia learned, raised the Abyssinian to the rank of Noble of Nobles; he was her constant companion within doors as well as out; she had given him rich presents; it was even told of her that when she went riding she permitted him to lift her on and off her mount with his own hands—a liberty whereof the news made Altunia's blood rise hotly. He said little and the fate of the tale-bearer is not recorded; forthwith he went in person to Delhi, demanding audience of the Queen; and faced her, when they were alone, with wrath thunderous in his eyes. She confronted him unflinchingly.



"What more do you want of me, Altunia" asked Razia, "you have taken everything from me—my throne, my kingdom, my honour as a queen."

"You are here in anger, Altunia," she said straightway. "It is written upon your countenance. Why?"

"Begum", said Altunia, "strange tales have been brought to me of late, and I am come to ask you to refute them."

"Tales concerning us?" said Razia Sultana.

"Concerning your Majesty personally. It is said, Lady, that your slave Jafar—"

"My Master of the Horse," Razia Sultana corrected him.

"This slave, I say, whom it has pleased your Majesty to ennoble over the heads of better men—it is said that you have lately made him free of your friendship to an unprecedented extent. That he is admitted to your fullest confidence in all things. That the ruby ring he flaunts on his right hand is of your bestowing. That you even allow him to lay hands upon you, lifting you to and from your saddle. Lady, this will not do. Even if the stories be exaggerated, they cannot have sprung up wholly without cause."

"Wait!" Razia Sultana broke in sternly. "Do you call me to account for my actions? You forget whom you address."

"I do not," said Altunia. "You, I think, Lady, forget that it was I who created you Queen, and set you on the throne; have a care lest I who made you be minded to unmake."

"No man shall speak thus to me," said Razia Sultana. "I do as I will, obeying no man's bidding."

"Have a care, I say. I have been a good friend to you, and am still but I make a bad enemy."

"Better an open foe than an uncertain friend," said Razia Sultana.

He was a fierce-tempered man; nevertheless, with an effort, he controlled himself.

"Lady," he said, "you are unwise. Think over my words; I do not threaten lightly."

"And I do not forgive lightly," said Razia Sultana, at white heat.

"Nor I. Better, therefore, that we should not quarrel."

He went from her presence, and she summoned her counsellors, Jafar among them. Altunia she knew to be a man of his word, and quick to strike. So she strengthened her defences, and had her army ready; and when without delay he marched upon Delhi she was well prepared. Armour-clad, at the head of her troops, she herself rode forth not waiting for him to attack.

WAR OF JEALOUSY

They met outside the city walls, and joined battle on the instant. Hers was the greater force, but his came near to equalling it, for he had long been quietly gathering power to himself, and many chieftains who resented a woman's rule had rallied to his banner. So the battle raged long and terribly, and both sides suffered heavy losses; and Altunia's men pressed Razia Sultana's troops back, though with difficulty; for Razia Sultana, moving among them as fearlessly as a man, heartened them with her dauntless courage and the fact that she literally seemed to bear a charmed life. Her very immunity inspired them to fresh endurance. They did not know, nor she, that Altunia, being no fool, had given strict orders that she was to remain unharmed at all costs. It was not until her faithful Jafar, bleeding from a dozen wounds, fell at last, that her heart failed her—only for a moment, but that was enough. Altunia and his men, seeing their opportunity, charged forward, a surging, irresistible wave, and drove the defenders back to the very walls of the Palace and slew and captured as they would, and made Razia Sultana, fighting desperately to the last, their prisoner. Victory, as Altunia knew it, was his.

He marched into the city at the head of his men. It was a barren triumph; the streets were almost empty; no crowds acclaimed him; upon the faces of such as watched his entry was sullenness and no welcome.

"To-morrow," said Altunia, "I will have speech with Razia Sultana.

On that morrow he went in state to the Diwan-e-Aam and he took his seat upon the throne that had been hers, and had her summoned to his presence before all his crowded court. She came, defiant still, her proud head high; she still wore the dinted armour that had served her well in that fierce battle. She was weary and most unhappy, but her eyes challenged him.

"What more do you want of me, Altunia?" she asked him without fear. "You have taken everything from me—my throne, my kingdom, my honour as a queen; have I then, still something left that you desire?"

Altunia frowned; he would not admit how her scorn hurt him, and yet how his heart went out to her in admiration of her stark courage. He said instead, quietly, "Begum, yes. I hold the kingdom by capture, but that is all. If I have half the people on my side, the rest are on yours; it is a land divided against itself, and as much a prey to any robber chieftain who covets it or to your brothers should they be minded to tear in pieces among them. But were you and I united we could save it yet. Razia Sultana, here in all men's hearing I ask you to become my wife."

The scorn did not leave her face.

"Is that your ultimatum?" she asked bitterly. "Will not my friendship content you, if I acknowledge you as king and promise not to oppose you in return for my freedom?"

"No", said Altunia. "I should still have half the people hating me for your sake. I ask your hand in marriage; I will make no lesser terms. That I swear by Allah himself!"

"It is this marriage or the loss of my freedom?" said Razia Sultana. "A bitter choice. Give me, I beg you, one moment to consider."

He waited, smiling a little; and she faced him with deep, inscrutable eyes, while all the court watched her, but did not look at

him. Her gaze went above and beyond him; it was fixed upon the thick gold-embroidered curtains that hung behind the throne. It did not betray her by so much as a flicker; no one—Altunia least of all—guessed what she saw. A faint, almost imperceptible movement behind the curtain; a hand grasping a dagger, that stole forth between them and slowly rose over Altunia's head—a hand wearing a ruby ring of her own bestowing...Jafar invincibly faithful; not yet dead despite his mortal wounds, but returned to serve and save her yet.

Just for an instant her heart leapt high. But for no more than that. Her mind worked lightning-fast. Of what avail his loyalty, of what avail Altunia's death, since the cleavage in the land which Altunia had made, he alone could mend? Only in his life, and in her own alliance with him, lay the hope of her kingdom's salvation. Too late for her to be rescued now; the falling blade could but plunge Hindustan into chaos and disaster.

She spoke, looking at the poised dagger that gauged its aim with unsteady, wavering care. It went through her mind, even in that fraction of time that Jafar was strangely slow.

"Let no hand be raised against my lord Altunia!" deliberately and saw the dagger halt, and knew that her words had gone home. "He has spoken well; in our union lies the only hope for our land. My lord, I consent. For the kingdom's sake—and for that reason alone—I will become your wife."

There was a stir round the crowded court; and a sudden shout of acclamation. Altunia's eyes lit up; triumph blazed in his face. He rose quickly and came down the steps, and took her hands, and led her upto the throne.

She went unresisting, still not looking at him, but at the gold curtains whence the hand with the dagger had been quietly withdrawn. In dead silence she took her place at Altunia's side.

She alone heard the soft thud of a body that sank to the ground behind the curtains that backed the throne; and the tinkle of a dagger falling gently from the failing hand of him who had served her, as he had desired, to the last moment of his life.

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Cuticura PREPARATIONS

OUR REVIEW

"Khilauna" Draws Well At Opera House

Snehaprabha's Smart Performance

Here was good story material which with better direction could have become an excellent picture, But producers, as is usual, when they get hold of a good story fail to find suitable directors.

"Khilauna" has this fundamental defect in the picture,—poor direction. Barring that, the picture has a wealth of music and theme, which inspite of lack of correct development, appeals to the audience.

AN ARTIST'S YARN

We are introduced to a poor struggling artist whose art in painting is still unrecognized by the world. He is an easy victim of drinks and has an understanding friend in Vijay who helps him. This young artist, Amar, in an unusual way meets Asha, an educated but poor girl with a bit of fire and enterprise in her.

She falls in love with Amar and gets interested in his art and for a time acts his sales girl for the paintings. Amar reciprocates her feelings in the modern silent way which prescribes passive resistance for the man as against the aggressive love of the woman. Strangely enough, of all authors, Chowdhary has presented these attitudes for his respective roles.

Asha's sales-tours always lead to the other characters in the story. It seems as if she had dreamt of the particular customers waiting to buy Amar's paintings.

KHILAUNA

Producers: *Amar Pictures*
Language: *Hindusthani*
Story: *Vaju Kotak*
Scenario & Dialogues: *R. Chowdhari*
Songs: *Pandit Indra*
Cinematography: *Dronacharya*
Audiography: *Thakorbhai*
Music: *Khemchand Prakash*
Cast: *Snehaprabha, Jairaj, Prabha, Satish, Kanaihyalal, Mukerjee, Nagendra Mujumdar etc.*
Released at: *Royal Opera House*
Date of Release: *21st Mar.* 1942

Director:
SARVOTTAM BADAMI

However, in her first selling campaign she meets Maya, the sex-starved young and beautiful wife of a rich old gambler called Seth who is on the wrong side of the sex-conscious years and whose passion is his speculative business.

Maya meets Amar and almost throws herself at his feet goaded by her sex-obsession. Amar again takes the passive defense, while Asha becomes jealous.

In the triangle now enters Kishore a rich young man who, due to his motor accident injuries, fancies Asha to be his recently dead wife come to life.

The muddle of jealousies and counter-jealousies continues through some clever situations till it all comes to a happy end in Amar and Asha getting married and being adopted by a rich widow, the mother of Kishore.

In the development of several emotional moments. the director has shown poor intellectual understanding with the result that many an excellent situation goes crying for vigorous handling.

The director also shows poor imagination in fixing up the interiors of the artist's living quarters. The artist who is supposed to be living in poor tenements and is not even able to pay his rent, always enters a well furnished. smart flat with a bathroom attached. We would like to see in the city poor tenements with such conveniences.

SNEHAPRABHA'S SMART BIT

Among the players, the smart little Snehaprabha once again comes to the top of others. Singing, dancing and throwing her eyes all round she supports the picture excellently all throughout.

Jairaj is quite good as the quiet vegetarian type of artist with a stray Bohemian streak. Prabha looks sweet enough as the sex-starved Maya and obtains all the sympathy of the audience. Kanaihyalal is excellent as usual.

The dialogues of the picture are bold in places while the songs are beautifully composed and more beautifully sung.

With the exception of the first reel, the photography is easy on the eye. Sound recording calls for a little more care.

Well, "Khilauna" is a very entertaining film with its snappy music and an excellent story idea.



Nagendra Mujumdar and Motilal are arriving at an understanding in "Arman", a social picture of Ranjit.



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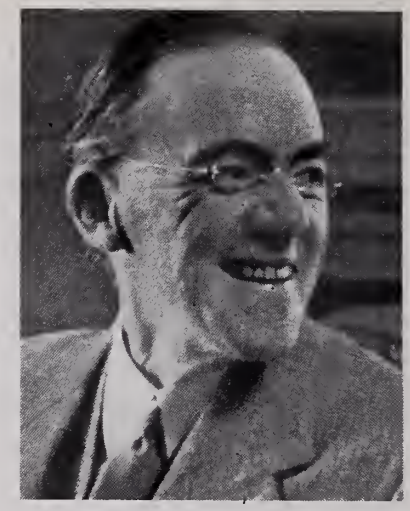
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"Follow Russia" Says Sir Stafford Cripps

Film People As Human As Others

Exclusive Interview For "filmindia"



The Rt. Hon. Sir Stafford Cripps, K.C., M.P., member of the British War Cabinet, gave an exclusive interview to "filmindia" during his recent visit to India.

"You are on a fool's errand!"

* * *

"It is a wild goose chase!"

* * *

"How dared you come all the way to Delhi on such a commission?"

* * *

"I tell you, frankly, if I were you. I would quietly get back to Bombay."

* * *

"I am very sorry to disappoint you but I am afraid I cannot persuade myself to give you an introductory note on Sir Stafford Cripps, because I consider it highly improper. In the midst of his present preoccupation, I am unable to ask him to give you a few minutes to talk on a subject like films. Don't you think it must be done when he has some leisure?" said one of our nation's prominent leaders, whose personal friendship with Sir Stafford was well known.

* * *

"Without meaning any offence to your judgment, I must say you are trying something very very difficult at this peculiar juncture." That was a pressman's verdict.

* * *

So that was that. The long and short of all the advice I got meant discouragement—uniform discouragement, once couched in suave, persuasive words, another time, blunt, reprimanding. I do not blame anyone. In their place, I would talk similarly to anyone who thought of playing my role. I even cursed the hefty editor of "filmindia" for sending me on a mission which he had avoided taking up himself through sheer laziness. With his social connections in New Delhi, his undoubted pre-eminence in the film world and go-ahead methods, he would have done much better than I can ever expect to.

I also thought, were films after all such an unimportant topic, that every one should brush it aside. Why it would at least provide some relaxation to Sir Stafford, perhaps much needed relaxation to the architect of India's immediate future.

Did I say relaxation! Yes, that is the bright idea. Why not send him a letter, some questions and a couple of issues of "filmindia" and await his response! I sent all this to his office and waited for a response for full two days, hours on end, in one of the tents in the compound of Sir Stafford's temporary residence at Victoria Road, New Delhi. As I discovered later, his guard of secretaries had sat tight on all my papers including the two issues of "filmindia" in which the interviews of Drs. Radhakrishnan and Jayakar had appeared. I also learnt that hundreds of similar communications had received the same fate.

Sir Stafford was undoubtedly very busy. But for a few hours' sleep every night, he was always closeted with someone or other of India's leaders or officials. He couldn't call one minute his own. His residence was a quiet place; the incoming and outgoing expensive cars only making some little buzz. There was none of that pomp and pageantry, usually associated with representatives of His Majesty's Government. But entrance to his camp was very strictly regulated and equally strictly enforced. My problem was how to get near him. Who would take my card to him, even for getting a "no" from him.



Lalita Pawar returns to the screen after a long time in "Kirti" a social picture of Venus Pictures.

I planned gate-crashing for a while, but it didn't become quite necessary as I pushed myself in with the other 150 and odd pressmen representing the Indian and the world press at the next press conference. All questions at the Conference itself had to be, of course about the draft declaration of his Majesty's Government, about the future of India and films had scarcely any relevence there.

Sir Stafford finished all his questions, made his goodbye, full of smiles, to everybody present and accompanied by one of his secretaries, he was walking towards the lift. I followed him closely, almost touched his sleeve and asked him if he was proceeding directly to his place of residence. He was. I entered the lift with him and handed a note to him in which I wrote one brief paragraph "I have nothing political to ask you. But I hope to provide some relaxation to you by my questions if you would lend your ear to them for a couple of minutes. Let me go with you in your car to your residence. Whatever time the drive takes would be quite enough for me."

Apparently he was in a mood to play with the idea. As we got out of the lift and were walking in the direction of his car he asked me what it was all about. I told him I wanted to ask him some questions about films in India and abroad and whatever he might say would be of great value to me. He warned me that he was making an exception in my case. He had never met anyone like that during his stay and did not intend to. I was therefore warned to get down as soon as the car entered the porch of his residence. It was an agreement and the next minute I was sitting by his side asking the first question:—

A TELEGRAM WASTED

"Did you see any Indian film during your last or present sojourn in India?"

"No. I could have seen some last time but the idea never occurred to me nor did anybody make a suggestion of that kind. This time, I have not a moment at my disposal for such a pleasure."

"Haven't you received a pressing telegraphic request to see "Bharat Milap" an Indian film, now showing in Delhi? It is around the story of the hero of the Ramayana."



Kaushalya looks grown up and charming in "Rai Saheb" a Janak picture.

"No, I have not and even if I get one I am not in a position to respond to such an invitation."

I knew that the Prakash Pictures had sent him a telegram from Bombay to see "Bharat Milap", but obviously his guard of secretaries did not think it suitable to place the telegram before him.

"Did you have any occasion to study the effect of the average love and sex films on the juvenile mind in Great Britain or anywhere else?"

"I have had no such opportunity. I have heard of certain American studies which plead for control of the present day film production and exhibition in national and social interest."

"Do films as they are being made now, particularly the American ones, contribute to increase in crime?"

"Possibly. But I cannot hazard an opinion without adequate study."

"Since the Russian way of Life has been materially different from the rest of the world, since the Revolution, how did you find it reflected in Russian films?"

"I do not claim to be a very devoted student of how Russian life is reflected in films, but it is obvious that they have done a tremendous lot to exploit the film medium for popular instruction. Any book on present day Russia will testify to this."

NOT EVEN AN ACTRESS.

"Have you at any time come in contact with film producers, directors, scenario-writers, actors and others in any country and if so what has been your reaction to them?"

"No, I have not come in contact with film people but I should expect them to be as human as any other set of people."

"Any actresses, at least?"

Sir Stafford stared and in a moment his face was lit up with a broad smile.

"Will you say something about the Russian effort to achieve adult education through films with particular reference to Lenin's work in this behalf?"

"My view is not different from the one you get in sympathetic books about Russia and her achievement in this field. I do think that the film

is a powerful medium of popular instruction and in any rational scheme of national planning for a people's socio-economic prosperity and well being, the place of films would be of paramount importance."

"Do you agree, therefore with what Sydney and Beatrice Webb have said in their books on Russia with special reference to the potentialities and achievements of Cinema?

"I do. I regard those books as a very sympathetic and understanding study of post-revolutionary Russia. It does not say enough about the part cinema has played in the reconstruction programme, but its tribute to it is unmistakable. The cinema is part of the Soviet Commissariat of education.

The following is a relevant extract from "Soviet Communism—A New Civilisation" by the Webbs:—

"It is significant that the theatre, the opera, the ballet and the cinema are in every republic of the U.S.S.R. as much within the sphere of the Commissariat of education as the school itself. The theatre was of outstanding excellence in Czarist Russia but any educative influence it had was confined to a small class. To-day in the U.S.S.R. they appeal literally to millions. They are not limited to the great cities but exist in every town. Lenin said what we think of art is not important but what the millions say about art is important for Art commences only when its roots are spread broadly through the masses."

FOLLOW RUSSIA

"Will you mention some American or British films that you have particularly liked during the last few years with reference to the anti-Nazi character of a good many of them?"

"American studios have made some very good films like "The Mortal Storm", "Confessions of a Nazi Spy", "Four Sons" and others exposing Hitlerite methods of suppressing all civil liberties and making machines of men but I cannot think of more names off hand."

"Will not an organisation, like the Films Division of the British Ministry of Information to control the cinema industry, contribute to its healthy growth under a national government?

"A government can do anything it likes, provided it knows its own mind and has a well-defined policy."

"Cannot the film be harnessed to cultural and educational purposes in a scheme of National planning to diffuse knowledge and information of social utility, to the illiterate millions of India?"

"Most certainly. Follow Russia".

Sir Stafford was quite right. To-day in Russia the cinema is as much a part of any locality as a grocer's shop, a laundry or a church formerly used to be. A block of few buildings has a club and a cinema of its own as Pat Sloan writes in his "Russia Without Illusions".

Describing thus a square in Gigant, a small town, Pat Sloan says "On one side several blocks of modern flats, on the other the administrative offices, a large department store and a great club, cinema and theatre for the entertainment of the workers. In the evening I attended the cinema with the youth of Gigant, and saw an amusing soviet comedy about a young worker with an invention, a bureaucrat determined to steal from him all credit and financial gain from the invention, a love interest that did not, as in a capitalist film, end happily ever after, and a good deal of happy knockabout fun."

CINEMA IN A CHURCH

In another place he says "the church today is a club for visitors, with a library, cinema stage and a grand piano". In a third place this author's services were demanded to play the part of a young Armenian peasant leader in a film of the civil war. He was required to play the role of an Indian soldier in a scene about the British intervention during the Russian civil war.

Lastly I asked Sir Stafford:

"The army in India has cornered all raw positive film and the Indian film industry is about to close its door in a few days if fresh supplies are not available. Cannot something be done to import Russian supplies across the North-West Frontier or Kashmere, to replace the British or American?"

"Obviously it is for those concerned to take up the matter with the Government of India. It is a Government's duty to see that a prosperous and important industry is not allowed to die and is given adequate encouragement to hold its own in these troublous times."



Motilal seems to be getting a lot of natural situations nowadays. Here is one in "Arman" in which the "glass" seems to help him to make up his mind about the other.

Mazhar Khan Hits Our National Leaders

Says: "Padosi" Did More Than Leaders

(By: *Our Special Representative*)

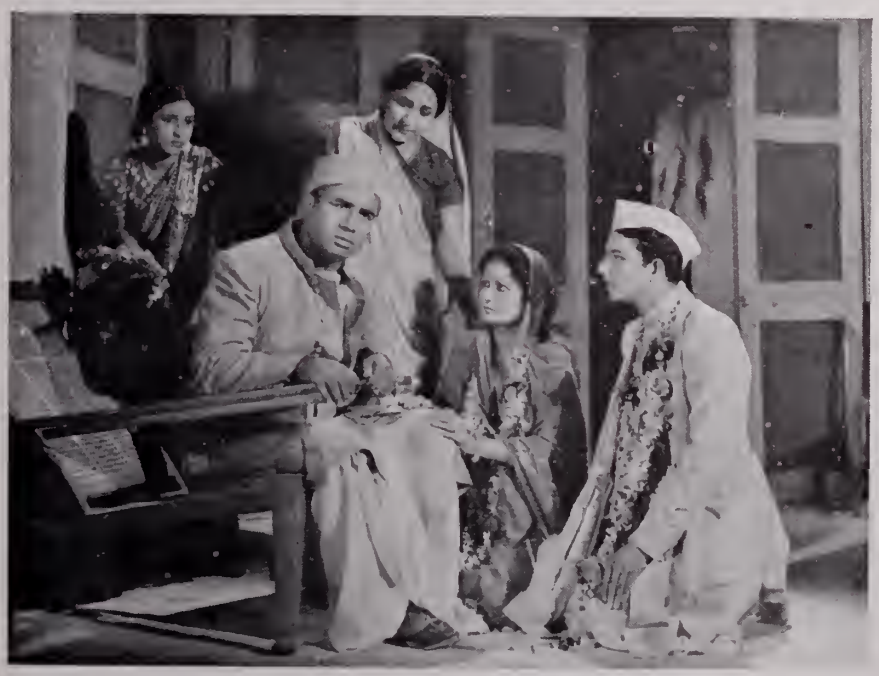
It is a real job to make Mazhar Khan speak out because he is unassuming to the core and believes more in doing things rather than merely talking about them. However, the other day it was quite a pleasant surprise to me to find the veteran character-actor a vociferous and vehement speaker, bubbling with patriotic sentiments and deeply concerned with the fate of his motherland in this hour of ordeal.

"How does the war affect your activities?", I asked him. Mazhar Khan lifted up his burly head, cocked the eye at me and said, "In spite of all the restrictions imposed upon the film industry by the exigencies of the war situation, we and our film industry are doing splendidly well."

"Then, you are quite optimistic about the fate of our industry in these uncertain times," I interrupted him. Mazhar Khan looked grave. I clearly saw the Thakur of "Padosi" in him. Heaving a deep sigh, he almost burst out, "The fate of the film industry depends on the fate of our motherland. And that is what makes our future outlook gloomy. At this critical juncture, when we ought to have been united and ready to bear the brunt of the danger looming over our heads we are cutting a sorry figure before the world, divided and sub-divided into petty sectional groups, and all this to the utter shame of our political leaders who keep on juggling with the situation."

Mazhar Khan paused for a while and looked at me. "You see, I am no political animal," said he slowly, "But I can say from the doings of our leaders, quite a number of them, seem to be more concerned with the question of keeping alive their self-adulation and vainglorious leadership than the good of their people and country."

Mazhar Khan was again lost in his own thoughts. I interrupted him again by asking him another question. "How do you account for this situation?"



Here is a tense situation with Jagdish and Leela Desai in "I can do it", a Laxmi picture.



Mazhar Khan is, in addition to being a film star, an all-round sportsman, polo being his favourite game.

He retorted. "Yes, I shall tell you in my blunt way. Quite often, we blame others for our doings. We have been told oft and on about 'the divide-and-rule policy'. Let us agree for a moment that the seed of this apple of discord was sown by our alien rulers. Why did we not nip it in the bud? Who carefully nourished it, letting it grow into a plant that keeps on spreading its roots and undermining the very foundations of our national integrity? Without any hesitation, I can say that it is our misguided leaders who have perpetuated this question of communalism. It suits them for it ensures their leadership. Indians doped with ideas of religion, can be very well exploited in the name of religion. No wonder the gulf between the sectional and communal interests is widening day by day, thanks to our self-adulating and vainglorious leaders.

"In the midst of this discouraging darkness films throw a beacon light. Inspite of the great prejudice of our 'great' leaders, we, can hold our own with feelings of pride for our record is not so miserable as that of some of our leaders."

AZADS, NEHRUS AND GANDHIS

Mazhar Khan was getting autobiographical and I had no desire to interrupt him. I straightened up in my seat and began to listen more

intently to what was developing into a nice political speech of the first rank. For Mazhar Khan continued:

"I tell you, we film people have a right to boast of our achievements. And I refuse to be modest. I dare say 'Padosi' in which I had the good fortune to work, has done more for Hindu-Muslim unity than several conferences and hundreds of articles of our Azads, Nehrus, and Gandhis. The film "Sandesa" also did its bit. What did we find in the Cripps Conference? Every leader spoke for his section, party, community; barring some honourable exceptions. 'Padosi' has taught millions of Indians as to how to live as human beings bound by common ties of brotherhood. It is a glorious picture, preaching in unequivocal terms that while remaining Hindu and Muslim, in our homes, we can still live and die for each other. How many of our leaders can claim to have taught the Indian masses something of this kind?"

NO RECOGNITION FROM MAHATMA

Mazhar Khan was in no mood to stop to-day. He was relentless against leaders of India. He pounced upon Gandhiji himself. He said: "This revered Mahatma of ours is straining every nerve to popularise Hindustani, the real language of the common people shorn of all unnecessary Sanskrit, Arabic and Persian. Has he ever realised that we film people have for years popularised his mission among millions? Thousands of people have picked up their Hindustani from our films. Perhaps the All India Radio will stand some competition with us, but its place is easily second in this national service. Gandhiji's Hindustani Prachar Sabhas are still struggling when we have marched ahead."

Mazhar Khan stood up in his seat and staring at me exclaimed:

"But not a word of recognition from the great Mahatma for this service."

As he shook hands with me and said good-bye, I wonder whether the Mahatma was not really an ostrich burying his head in the sands. Will not somebody make him see a film like 'Padosi' and extract an admission from him about what filmdom has actually done for Hindu-Muslim Unity and the national language?"



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OUR REVIEW

"Nirdosh" Fails To Be Popular

Director Virendra's Disappointing Picture

Waste Of Money And Energy

After seeing "Nirdosh" carefully, I feel that it would, indeed, be a concession to the film industry if directors like Virendra Desai are not given future assignments for some time to come to conserve our resources in raw stock in these war times.

In normal times no one would object to a few expensive experiments indulged in by producers' sons but during the present times expensive experiments like "Nirdosh" constitute a stupid waste of money, raw materials and energy.

The National Studios Ltd. which is a public limited company is expected to be more careful with its production programmes than a privately owned concern, for the simple reason that the directors of the National Studios are trustees of public funds invested in good faith and with complete faith in the people who manage the affairs.

"Nirdosh" hardly provides any evidence of good management in production, as, right from the beginning, the picture becomes a senseless mess of wrong presentation, poor direction, technical imperfection and incorrect casting.

NIRDOSH

Producers:	*National Studios*
Language:	*Hindusthani*
Story:	*M. Bhavnani*
Dialogues:	*Kanaiyalal*
Songs:	*Kanaiyalal and Nilkanth Tiwari*
Photography:	*Faredoon Irani and Keki Mistry*
Music:	*Ashok Ghosh*
Cast:	*Nalini Jaywant, Mukesh, Satish, Kanaiyalal, Mrs. Marathe, Tiwari, Sankatha*
Released at:	*Swastik Talkies, Bombay*
Date of Release:	*21st Mar. 1942*

Director:
VIRENDRA C. DESAI

CINDRELLA STUFF

The story, which is written by Mohan Bhavnani, looks silly as a picture. It has the usual Cindrella theme in which a poor persecuted step-daughter of a family has pleasant escapades which ultimately result in her landing the proverbial prince charming.

To provide pathos to the life-story of the Cindrella in the picture a couple of unconvincing hussies are added as step-sisters and between them and the formidable step-mother several stupid situations have been concocted to impress the audience. All the situations, however, fail miserably for one reason or other.

The direction of the picture is utterly unimaginative and disgustingly poor. Even the costume continuity is not maintained.

Nalini Jaywant as the Cindrella-heroine gives a trained dance at the very first opportunity. One would like to know where this girl had learnt that if she was leading a Cindrella life in the midst of step-sisters who made her do all the house-hold work. The director has not made even an attempt to train her. He has taken things for granted.



Anjali Devi in "Kunwara Baap" an Acharya Art production.



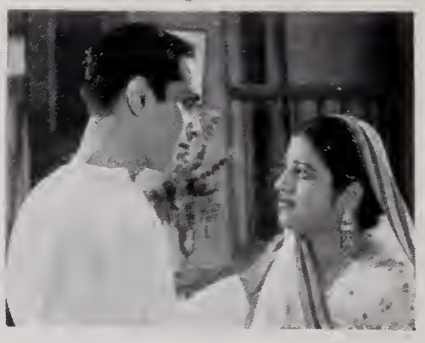
Yakub is up to his tricks again in "Lalaji", a social comedy of National Studios. Sunalini Devi, that splendid mother of our screen, knows what Yakub is up to, but pretends not to.

Scene after scene, the director has failed to provide even the slightest intellectual relief and therefore the picture becomes an utterly stupid affair.

The photography of the picture is good in parts, particularly the outdoors, while the sound recording of the songs is utterly amateurish. Music is unenterprising, both sung and background, and does not please at any stage, while the song compositions while betraying a lack of phonetic words, provide poor evidence of poetry.

HOPELESS PERFORMANCES

Among the artistes, the only other person, besides Kanaiyalal who could be said to have given a tolerably good performance, is Satish in the role of Gopal, the pal of the hero. In a light-hearted portrayal, he excites some laughter which partially compensates for the utter boredom which the picture inflicts on the audience.



Kaniz and Umakant in "Adhar" a social story of Gita Pictures.

Nalini Jaywant as the Cindrella heroine shows a very slight improvement on her previous failures. But her romantic interludes with the hero remain unconvincing throughout.

Mukesh, a new youngster, makes his bow before the public as Narendra, the hero. After seeing what he has done throughout the picture, one wishes he had not come to the screen. I would advise the young man to go back to the college.

Mrs. Marathe as "Chanchala", a society butterfly in love with the hero, is another rank failure. What is she doing on the Indian screen? She is another one who should go back to home-keeping.

Nilkanth Tewari, the song writer, acts a poet in the picture and in doing so gives some disgusting farce. Had he acted the madman, his present performance could have been more suitable.

That leaves Kanaiyalal in the role of Shadilal, the Government pensioner. Whatever Kanaiyalal does has "excellent" stamped on it and so is his performance in "Nirdosh". The inclusion of Kanaiyalal in an useless story like this constitutes an insult not only to that incomparable artiste but also to his fans.

That is "Nirdosh" in short, a picture not worth the trouble of production or for that matter of seeing.

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What Russia Does With Films

The Film As A Bullet Of War

BY D. G. TENDULKAR

"Cinema is for us the most important of arts" said Lenin. How this is true in Soviet Russia today is the theme of my article.

In 1939, V. Pudovkin, one of the ace-regisseurs of Soviet Russia, undertook the production of "Minin and Pozharsky", a historical film. Its theme was the invasion of Russia by the Poles and the subsequent Polish defeat. Another historical film, "Schor" was simultaneously being produced by Dovzhenko, also a wellknown regisseur. It is the story of Nikolai Schors, Bolshevik captain of the Ukranian people, who fought successfully against the German invasion of 1919. These films were being produced when Europe was expecting war at any moment. The Soviets were arming themselves against invasion and were preparing the minds of the people for such contingency, through films, literature etc.

Modern warfare is exceedingly complex. It demands preparedness during peace time too. Efficient heavy industry, scientific agriculture, excellent transport, national fitness, scientific education, research and many other things must exist if a nation has to live today. This can be achieved only through universal education and can best be done through cinema is well illustrated in the Soviet Union.

The accessibility of the cinema, its accuracy in depicting life and scientific facts has long since turned it into an active aid in the work of Soviet scientific institutions and factory laboratories, as well as in various fields of education, from the elementary schools to the mass technical circles.

Ten years ago the All Union Trust for the production of scientific, educational and instructive films was established. The major branches of this trust—which is a large organisation producing many films—are located in Moscow, Leningrad and Novosibirsk.

The Technical Film Trust is closely linked up with industry and scientific research institutes. In order to draw the cinema closer to the needs of the factories and also to the work of the leading scientific institutions, film producing units are established in them.

Scores of scientific institutions now have their own cinema units: the Moscow Mechanical Engineering Institute, the Leningrad Industrial and Power Institutes, as well as the educational departments of the leading factories such as the Stalin Auto-Plant in Moscow etc. All-Union Institute of Experimental Medicine and the Institute of Biology, the Neuro-Surgical Institute produce their own films. Eminent Soviet scientists participate in the production of scientific and educational films.

A FILM FOR EVERY PURPOSE

To popularise radio, driving, aviation, astronomy, geography, natural sciences, appropriate films on such subjects are shown in schools, factories and the people's clubs.

The interest of the public in scientific-educational films is so great that a number of leading State Departments (the People's Commissariats for Education, Heavy Industry, Agriculture, etc.) are carrying on methodical work within their own organisations with a view to produce new films on topics of interest to them.

The development of scientific propaganda requires not only the utilisation of all available skilled technicians, but also the systematic training of new people. At the State Institute of Cinematography there is a special department of scientific educational films for training both of the directors and organisers of this work. School teachers are given systematic training in the use of cinematographic methods of instruction.

Naturally during the present war period, the film activities are double with a view to galvanize life in the prosecution of the war. Film workers have renounced their working hour restrictions. Most of the famous



Jagdish and Kaushalya score a hit in "Rai Saheb", a Janak picture.

film writers are doing double work, on their own schedules and on short propaganda films. Some of their highly ingenious favourite characters from well-known films stepping from the screen to address the audience, show them new and old scenes mixed by trickwork and draw morals from them etc. Pudovkin is turning out war shorts and Dovzhenko was doing the same in Kiev to the last moment. There are series of newsreel cameramen at the front.

FIDDLING NEROS OF INDIA

Modern warfare is exceedingly complex and implies the intensive and efficient training of the men engaged therein. These methods have long implied full use of illustrative material which of late years have been more adequately supplied through the film. Moving pictures have given a reality and a vitality to the work of illustration in schools and they have obvious application to the problem of training the youth for efficiency in the fighting forces. In Soviet Russia map-reading (animated maps illustrating tactics, the geographical control of strategy are obviously far superior to any still diagram however well described), weapon training, naval fights, air-raid precautions, guerilla warfare etc. are taught to the citizens through the medium of cinema.

In contrast to the magnificent cinema work done in Soviet Union, India did nothing to educate its masses during peace time, and is doing practically nothing to face the invasion when the enemy is at its doors. We are having here film shows which have no value beyond simple entertainment. We are not having even enough newsreels depicting the war which could give us some idea as to what the modern war means.

In America, in Great Britain, in U.S.S.R., there are special theatres devoted to newsreels and educational films, but here in India we have not even suitable side programmes to prepare us to face the enemy. We are like Neros fiddling when India is burning. Our specially appointed Film Advisory Board wastes its time and celluloid in the production of pictures depicting the life of society women. Why not produce films on A.R.P.—civil defence etc.

I do realise that I am expecting something that cannot happen in the present atmosphere of complacency.

The crux of the problem is the need for a real national government wherein the people must feel that it is their war.

Pandit Jawaharlal Nehru has rightly declared that the top ruling classes in England and in India complacently think a mighty lot of whatever little they concede to India. The real situation in India can best be put in Jawaharlal's words—"Those who in Delhi were having their tea at a regular hour, disposed of files and dressed for dinner and attend dances would not win the war. If a National Government came all that complacency would disappear and there would be hell for the indolent and for the one who dressed for dinner."

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The Influence Of Our Films

Our Stars Don't Even Kiss

The other day I met an abnoxious old fogey of the type who thinks anything pertaining to the 20th century is immoral and he said to me "you know my child, I'm very worried about the youth of to-day. Boys and girls are not what they used to be in my day. It makes me sad when I see how our modest home-loving Indian maidens are being demoralised. There is an evil force at work, my child, and that force is the Indian film industry". Here he leered at me as only an ancient of seventy-odd can and dug me in my sparsely covered and therefore ultra-sensitive ribs. This latter action was meant as an invitation for me to agree with what he had said; I refused to do so, firstly, because I didnt' agree with what he had said, secondly, because I don't like being spoken to as though I'm a drooling infant and lastly, because I don't like being dug in the ribs.

I don't agree with what he said because I am a member of the 20th century cinema-going youth and I definitely have not been demoralised. Indian films are mild compared with some of the blood and thunder American films I have seen and which have not affected my morals in the least.



....the villain always dies a repentant man.

When my old friend said "Boys and girls are not what they used to be in my day" he wasn't honest enough to admit that the boys in his day were all stuffed shirts and crashing bores and the girls had less backbone than an undersized flea has.



....he dug me in my sparsely covered and therefore ultra-sensitive ribs.

If Indian films are responsible for the change in the youth of to-day, then we should all stand up and cheer because it is a change for the better.

The more prehistoric among Indian parents feel that when their son and heir goes to see a film in which villainous men shoot at each other he immediately comes home and starts planning murders. Now if their son is a normally good and fairly intelligent boy, a gangster film will not affect his morals in the least. On the other hand if he is inclined to have criminal tendencies a film about criminals will help to cure this because in an Indian film, Good is always made to triumph over Evil in the end. The villain may kill dozens of good and innocent people but he is invariably killed in the end and dies a repentant man. A bad boy seeing these films will learn a 'crime does not pay' lesson from them.

LOVE AND GIRLS

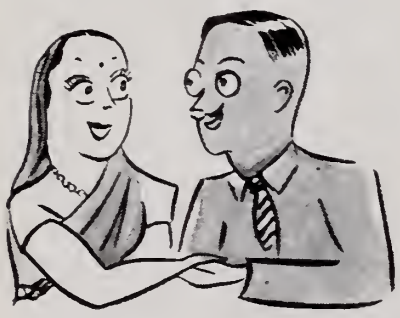
There are some parents who fear that their sons will begin to think too much of love, romance and the opposite sex if they go to the cinema. However cloistered a life a boy may have led, when he reaches his late teens it is only natural that he should begin to think about love and girls. If thoughts like this are taboo in his parent's home then he will begin to feel that there is



We never thought Jairaj was good at this. Shobhana and Azurie seem to have taught him in "Nai Duniya", a Circo picture.

something dreadfully wrong about being in love. This is a very unnatural and unhealthy outlook for a boy to have. When he goes to the cinema he will see nice, clean, censored love-stories which will show him that love is a very natural emotion and will give him balanced ideas about the subject. No one can deny that love is depicted in a very elementary and innocent way on the Indian screen. Heroes and heroines never kiss each other or even rub noses. They just touch hands and look at each other with emotion shining out of their eyes.

There are many elderly people who feel that the Indian maiden has lost her sense of modesty and is on her way to becoming a hussy.



they look at each other with emotion shining out of their eyes.

This, because modern Indian films are teaching her to be more aggressive and to use rouge and lipstick. After generations of being submissive and repressed, it is high time Indian women broke loose and did a little swaggering. But it is foolish to blame the film industry for their new ideas.

Indian girls nowadays are going in for higher education and because of this have stopped feeling inferior to their menfolk. They read books which tell them how women of other nations behave and they feel they have a right to be as progressive as these other women.

BAD BOYS AND GOOD GIRLS

If they decide to use rouge and lipstick it is not only because their favourite actress loads her face with cosmetics, but also because every newspaper and magazine they pick up tells them that these beauty aids will make them doubly attractive.

Some feel that the Indian films are giving their daughters revolutionary ideas about marriage and their future marriage partners.

If the film industry teaches the young Indian maiden that she has a right to marry that fine young man she is in love with rather than that elderly, grumpy, but oh-so-rich man her parents have chosen for her, then the film industry teaches a very good lesson.

My old rib-digging friend and all who think as he does, need not waste another minute worrying over the youth of today.

There will always be bad boys just as there will always be good girls and to think that Indian films will influence them for the worse is to credit the industry with more power than it has!



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PRABHAT FILM CO. (Poona)

The partnership quarrel which had been going on among the partners for the last eight or nine months has been determined at last, and Mr. V. Shantaram has severed his connection with the Prabhat Film Co. That leaves four partners now conducting the future business for this famous studio.

At the studios, Messrs. Damle and Fatehlal have taken up two subjects for simultaneous production: one is a social story called "Ten O'clock", while the other is a semi-historical picture called "Ram Shastri".

JANAK PICTURES (Bombay)

Producer Chhotubhai Desai reports to us that he has completed the shooting of his first picture, "Rai Saheb", featuring Kaushalya, Trilok Kapoor and Jagdish Sethi. Those who had the good fortune of seeing one of the early trials of this picture are very enthusiastic about its quality and box-office appeal.

BOMBAY TALKIES (Bombay)

"Basant", a social story, featuring Mumtaz, Shanti and Ulhas is nearing completion under the jealous care of Mrs. Devika Rani. This picture is again expected to be a terrific box-office hit, especially due to the slick direction of Amiya Chakrabarty and snappy tunes of the songs.

SHALIMAR PICTURES (Bombay)

Believe it or not, Producer-Director W. Z. Ahmed has really completed "Ek Raat", his maiden social story featuring Neena and Prithviraj.

It has taken Mr. Ahmed a long time getting through this picture but, seeing the quality of the same, one must admit that it was worth while waiting for.

NATIONAL STUDIOS (Bombay)

"Nirdosh", a social story directed by Virendra C. Desai, could not click well at the Swastik Talkies, in Bombay.

At the studios, they have "Lalaji", a social comedy ready for release while "Apna Paraya", another social story, is now in the editing room.

"Roti", the studio's ambitious picture directed by Mr. Mehboob, is now awaiting some jungle outdoors.

PRAKASH PICTURES (Andheri)

"Bharat Milap" is making new records in box-office history all over the country. Encouraged by its success, the producers will be soon launching a picture called "Lav-Kush" in keeping with their new traditions of spectacle and grandeur.

In the meanwhile, they have a social picture in making called "Station Master" featuring Jagdish and others, and this picture is now fast nearing completion.

FAZLI BROTHERS (Calcutta)

"Masoom" has been ready for a long time, awaiting release in Bombay at the Imperial immediately after "Pyas". At their studios in Calcutta, the producers have on the sets a social story called "Chowranghee" in two versions, viz: Hindi and Bengali.



They are once again together in "Khilouna" the second Amar picture. Jairaj getting more and more popular every day gives an excellent performance opposite Snehaprabha.

RANJIT MOVIETONE (Bombay)

"The Guest", a social story, will be the next release of this company in Bombay. This picture is directed by Chaturbhuj Doshi.

Director Kedar Sharma has completed "Arman", a social story featuring Motilal and Shamim, and he has already taken up another story for direction.

Director Ram Daryani is busy with a social subject called "Sukh-Dukh".

There are umpteen other pictures under production at the Ranjit Studio and the most prominent one which is now being produced between two studios, Ranjit and Wadia, is called "The Return of Toofan Mail".

WADIA MOVIETONE (Bombay)

This is a very busy studio, not so much with its own production but with the productions of others. The company, however, is producing its own picture called "Muqabila" which is expected to be completed early next month.

ACHARYA PRODUCTIONS (Bombay)

"Kunwara Bap", the maiden production of this company, featuring Protima Das-Gupta and others is ready for release. Another social story called "Uljhan" is now on the sets under the personal direction of Mr. Acharya. This story features the famous stars Sardar Akhtar and Mazharkhan.

KARDAR PRODUCTIONS (Bombay)

Director Kardar is one of those persons who would not let the grass grow under his feet. He is already up and doing, and he has finished the script work of nearly three pictures.

The first one is called "Sharda" which is a social story written by Mr. M. Nazir. The second one is "Bindiya", a Hindi social subject written by Pandit Indra. Still a third one is called "Munshiji" the story of which has been written by Mr. Sadiq. In between this ambitious social programme, Director Kardar will also be producing "Shah Jehan," an historical romance written by the international writer Dewan Sharar.

Altogether Director Kardar's, we beg your pardon, Producer Kardar's programme seems to be very ambitious.

NEW HUNS PICTURES (Kolhapur)

Produced under the supervision of Baburao Pendharkar, the very first picture of New Huns "Pahila Palna" has become a terrific box-office success. It is a streamlined comedy with all the best points accentuated and it keeps the audience spell-bound during two-and-a-half hours.

The success of this picture gives us a new hope and we expect the reorganised Huns to be more successful and purposeful in future.

CHITRA PRODUCTIONS (Bombay)

Producer Gvalani's "Between You And Me" featuring Leela Chitnis and Pahari Sanyal is already under production. Every possible care that is needed to make a picture successful is being taken by the company. This picture is expected to be ready in a couple of months, but it is already taken up by different provinces for distribution.

NAVYUG CHITRAPAT (Poona)

"State Guests", their comedy with Damuanna Malvankar and Jog in the lead, and directed by Winayak will take sometime before it is ready for the screen. It is expected to be a big roar for our audiences.

AMAR PICTURES (Bombay)

"Khilauna" featuring Snehaprabha Pradhan has been drawing well at the Royal Opera House in Bombay. The picture is also reported to be doing well in Calcutta.

The second production of this company is called "Ankh Michowli" and it features Sulochana and Nalini Jaywant. By the time this is in print this picture will also be ready for the screen.

SOUBHAGYA PICTURES (Bombay)

Their maiden production "Tamasha" is a social story with an unusual theme, and it will be on the screen as soon as possible.

VENUS PICTURES (Bombay)

"Kirti" has been released at the Minerva Talkies in Bombay. It is a social story directed by Mr. Gunjal and it features Lalita Pawar who leads a very useful cast.

SARASWATI CINETONE (Poona)

Producer Dadasaheb Torney's latest social story "Awaz" has now been completed and is awaiting a good theatre for release. It is likely to be on the screen any of these days, and thereafter Dadasaheb Torney will concentrate on his new social story called "Quanoon".

ASIATIC PICTURES (Bombay)

This is a new company floated by our leading character actor, Mazharkhan. Now that Mazharkhan has tasted the fun of production, he is likely to remain a producer for a long time. The first picture of this new company is called "Barelog" (Big Guns), and it will go into production almost immediately.

PANCHOLI ART PICTURES (Lahore)

By the time this is in hand "Khan-Daan", a social story produced by Dalsukn Pancholi, will be drawing crowds at the Excelsior and at the West End simultaneously in Bombay. This picture has had a tremendous reception in the Punjab and Bengal, and it is expected to score a huge success all over India.

At the studios, Director Moti Gidwani is shooting the indoors of "Zamindar" with Shanta Apte in the leading role. Altogether, Producer Dalsukh Pancholi seems to be the prize man in the news.

GITA PICTURES (Bombay)

With Yakub our famous lovable villain of the screen, in the leading role these people have launched a social picture called "Adhar". Already a lot of shooting has ben done and, in a month or so, the maiden production of this company will be ready.

The whole nation will roar with laughter



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WINAYAK

■

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Picture

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Editor: BABURAO PATEL

A Nation's Headache

In a letter to Miss Rita Carlyle, Secretary to the Editor, Pandit Jawaharlal Nehru has tried to confuse the issue of his discourtesy to Newsreelman Hirlekar by suggesting that the Editor should have inquired about the incident from him before commenting.

Pandit Jawaharlal would not be surprised to know that we had written a letter to him previous to our criticism, but as yet no reply has been received to that letter. Perhaps, this silence is to be attributed to Jawaharlal's usual lofty indifference.

However, in the present letter to Miss Carlyle, Jawaharlal seems to be hurt and objects to "the kind of language and comments" which we have used in criticising the great Pandit Jawaharlal Nehru, Mahatma Gandhi's heir.



JAWAHARLAL NEHRU

Jawaharlal's anger amuses us. Of all politicians in our country Jawaharlal Nehru should be the last man to complain about strong language. He is perhaps the only public leader who uses the strongest language possible without even the pretence of hiding his annoyance and anger. He expects people to swallow all that he says about them, but when it is his turn to hear, it seems, he just can't take it.

Here is an example of his latest political wisdom. In a press statement discussing the ban on "Pratap", a Lahore paper, Pandit Jawaharlal writes:

"This is a very remarkable order and only the clogged and panicky brain of the Punjab Government could have devised it——

"We have got bored and tired with the incompetence in every respect of our provincial and Central Governments. It is trying to be ruled by persons who do not even possess a minimum of intelligence and efficiency."



Look at Motilal with an ear-ring. He acts the prince charming in "Arman", a Ranjit picture.

In this outburst, Jawaharlal seems to be taking the entire monopoly of intelligence and efficiency. Let us see what the principal victim of Jawaharlal's outburst thinks of Jawaharlal.

Replying to Pandit Jawaharlal Nehru, The Hon. Sir Sikander Hayat Khan, the Premier of the Punjab says:

"I was pained but not surprised at Pandit Jawaharlal Nehru's astounding statement regarding the imposition of pre-censorship on the "Pratap". The statement bristles with mis-statements of facts and seems to have been based, obviously, on tainted or biased information.

"I do not propose to comment on the language used by Pandit Jawaharlal Nehru in his statement except to say this, that such conceited arrogance ill becomes the son of that great gentleman and patriot who was an outstanding example of Indian culture, and who won the esteem of his countrymen irrespective of caste and creed by his unfailing courtesy and generous hospitality."

We do not wish to take sides in this controversy. We are merely pointing out the language used by our politicians.

The Hon. Sir Sikander Hayat Khan gets unexpected support in his appreciation of Pandit Jawaharlal from no less a person than Dr. Pattabhi Sitaramiah, veter Congressman and Andhra leader and a colleague of t great Pandit.

Writes Dr. Pattabhi:

"Jawaharlal's intense excitability and unbalanc emotionalism account for his rapid decisions....seldo does he take a suggestion from others and not seldo does he brush them aside with contempt.

"He is supremely conscious of his talents....a therefore evinces the superiority complex which sprin natural to him....but there lurks somewhere in hi an inferiority complex as well—he would not like be considered inferior even to Gandhi.

"Jawaharlal begins his discussions with a thund abuses everybody about him, curses the temperament his countrymen, criticises Gandhi's religio-ethical rhod montade, speaks about Russia. Spain and China, a creates the disturbance that a crocodile causes in thig deep waters when its prey, on whom it has a firm ho makes a gentle attempt to escape from its grip.

"It is all slush, mud, eddies and whirlpool splas ing and beating. Presently Jawaharlal calms down, a chooses a concrete victim for his vehement diatribes.

"If any biographer has recorded his exploits at pu lic meetings from Tinnevelly to Peshawar and fr Karachi to Sylhet, the list would make one feel agha The wonder is that people have suffered them all—r



Maya Bannerjee thunders through "Avaz" a Saraswa picture now at Swastik Talkies, Bombay.

without secret resentment or open retaliation on occasions.

"Why should I not lose my temper?" asks Jawaharlal boyishly.

"Because you must look elegant and not put on a funeral face or a castor oil countenance", I answer.

"Why should I be humble—I don't understand humility" he adds.

"Because humility irradiates character" is my answer. "All sacrifice shines to greater advantage and all service bears better fruit when anger is subdued and humility is cultivated.

"Jawahar is fifty-two. It is time he grew sober like most men who reach that age. He is aware of his shortcoming and that is the surest guarantee that one day he will turn a new leaf in his book of character."

But Jawaharlal does not seem to be turning a new leaf in his book of character. He only gives a new apology.

Very recently, he misbehaved, as usual, at the Allahabad Station but luckily realized his mistake in good time.

In a letter of apology to Mr. Moolchand Malaviya, Secretary of the Hindu Sabha, Allahabad, Pandit Jawaharlal writes:

"Now I am writing to you to apologise to you. At night when I met you at the station I treated you very badly and used improper language towards you. I am sorry for this. I was of the opinion that a black flag demonstration by the Hindu Sabha was an improper thing. Those who came to our city did not come for propaganda in the city; they came for a sitting of the Working Committee and were our guests. I felt very much hurt my guest should have been insulted. But even in this condition, I should not have uttered improper words that I uttered and used towards you."

Didn't we say before that of all people Pandit Jawaharlal Nehru, Mahatma Gandhi's heir, should be the last man to complain about the strong language we used in our comment.

We do not, at least, abuse and use improper language towards guests which the non-violent Mahatma's violent heir seems to do so frequently.

We are afraid Jawaharlal Nehru has started thinking a bit too much of himself lately as he has been giving frequent performances of his good breeding and social education which he seems to have taken in England.

It is high time that Pandit Jawaharlal Nehru should learn some good manners; till he does so he will remain a headache to the nation.

"Men's evil manners live in brass; their virtues We write in water". (Shakespeare).



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

REALLY A GALLANT EFFORT

At last after two years of struggle to produce something sensible, the Film Advisory Board has produced its first really worth-the-trouble short film called "Our Gallant Effort".

In the hands of any other man except Shantaram, this clever assemblage of historical shots would have become just one more vehicle for further imperialist propaganda. In a documentary picture like "Our Gallant Effort" the commentary is of vital importance. An unsympathetic commentary will change the story and twist the purpose.

Strangely enough, for the first time in India, a Government short film is carrying a commentary which the Nationalist element in the country would gladly endorse.

The credit for the popularity of this short film must therefore be given to Shantaram, because the work of getting a suitable commentary written, using and editing the necessary material and in other ways giving a popular and sympathetic colour to a film, is all done by Shantaram.

Director Ezra Mir, who collected the topical material has, no doubt, done a good job of it, seeing the variety of shots obtained by him. But in a documentary like "Our Gallant Effort", the story is built in the editing rooms and expression given to it in the commentary. And that is exactly where we need a man of nationalist ideals to look after the traditions of our country.

"Our Gallant Effort" is quite a unique film and though it frames in celluloid the failure of Sir Stafford Cripps' mission in India, the film will prove a great document of historical importance in years to come. Almost every public leader of importance from Mahatma Gandhi down to Fazlul Huq of Calcutta takes his turn before the camera and the film, inspite of its apologetic message, claims the personal interest of almost every person in the audience, whatever the colour and shade of his politics.

Again for the first time for F.A.B., the commentary work was suitably handled. Not only was the commentary well written but it was also spoken in a sympathetic way and in a tone which Indians are used to understand. It was a job well done by Professor N. S. Phadke.

In short, "Our Gallant Effort" is perhaps the first F.A.B. film worth paying to see.

INEFFICIENT DISTRIBUTION

Writing of the Film Advisory Board, we are reminded of a lot of things which could well be reorganized in the light of present times.

While the production department under Shantaram seems to be gradually organizing itself for a total effort, we cannot say the same of the distribution side.

The distribution department is controlled by one Mr. L. T. Shivdasani who, as is usual with Government post holders, had no previous experience of film distribution, nor had he any personal contacts with the exhibitors.

And though the F.A.B. films are given free to exhibitors, we do not find them at several cinemas in the city and the suburbs.

During our recent visit to Poona, we saw "Our Gallant Effort" being shown at two obscure cinemas



She is coming on fast. Nalini Jaywant in "Ankh Michowli", an Amar picture.

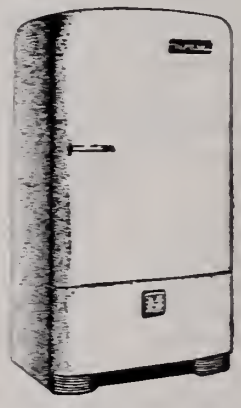


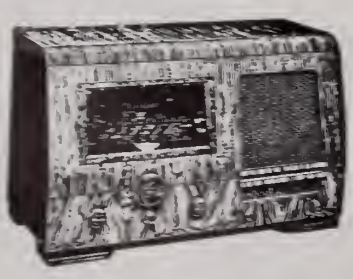
A WORLD - FAMOUS TRADE MARK

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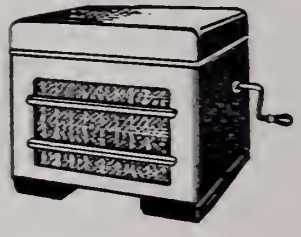


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Urmilla in "Tamasha" a social picture of Soubhagya Pictures.

in the city, while the important cinemas, which usually draw the crowds were as usual, showing "Mickey Mouse" and "Donald Duck".

When the story of distribution is so dismal within range of Mr. Shivdasani's personal supervision, we wonder what it must be like with cinemas in the interior of the country. We presume that over 75 per cent of the cinemas in the country have had no chance of showing any F.A.B. shorts seeing that Mr. Shivdasani can not effect proper distribution in towns under his very nose.

We understand that there is a great demand, due to Shantaram's personal popularity for Shantaram productions of the F.A.B. And yet, a splendid film like "Our Gallant Effort" had to be shown at obscure cinemas in Poona.

What is this fellow Shivdasani doing?

We would like to have some statistical information about the distribution of the F.A.B. films. May we know the number of copies shown at different cinemas with names of the towns and the approximate coverage and also the number of people who have seen the F.A.B. shorts, so far?

We do not think, the F.A.B distribution department has kept any statistics of its work Usually Government departments do not keep evidence of their inefficiency.

Another aspect of this distribution which has come to our notice is the utter indifference of some of the more prominent exhibitors in the city. We understand that some of the leading exhibitors refuse to exhibit the F.A.B. shorts on one pretext or other. Mr. Shivdasani can, hardly, be expected to induce such people to exhibit the films. He lacks personal contacts which are so essential in a work of this nature.

Why can't the Government however, make the exhibition of F.A.B. shorts a compulsory affair? It is only a matter of one communique under the Defence of India Rules.

Now that the F.A.B. has become an inevitable item of public expenditure, let the people see at least what is being done with the money paid in taxes every year.

We want to know from Sir Frederick Puckle, the big noise in Delhi, whether we are fighting or fooling through this war.

If this is a total war, as we are told hundred times a day, why the hell don't we put in a total effort in every direction?

Yes, Sir Frederick, we need one more Defence of India regulation to make our exhibitors show our war shorts for which our tax payers are footing the bill. And we also need a change in the distribution department of the Film Advisory Board. Give us someone less soft and more efficient than L. T. Shivdasani.

Why not place this department also under Shantaram and turn it into a beehive of regular work?

UNIMAGINATIVE PUBLICITY

There is another small matter to which we should like to draw the attention of the Film Advisory Board people.

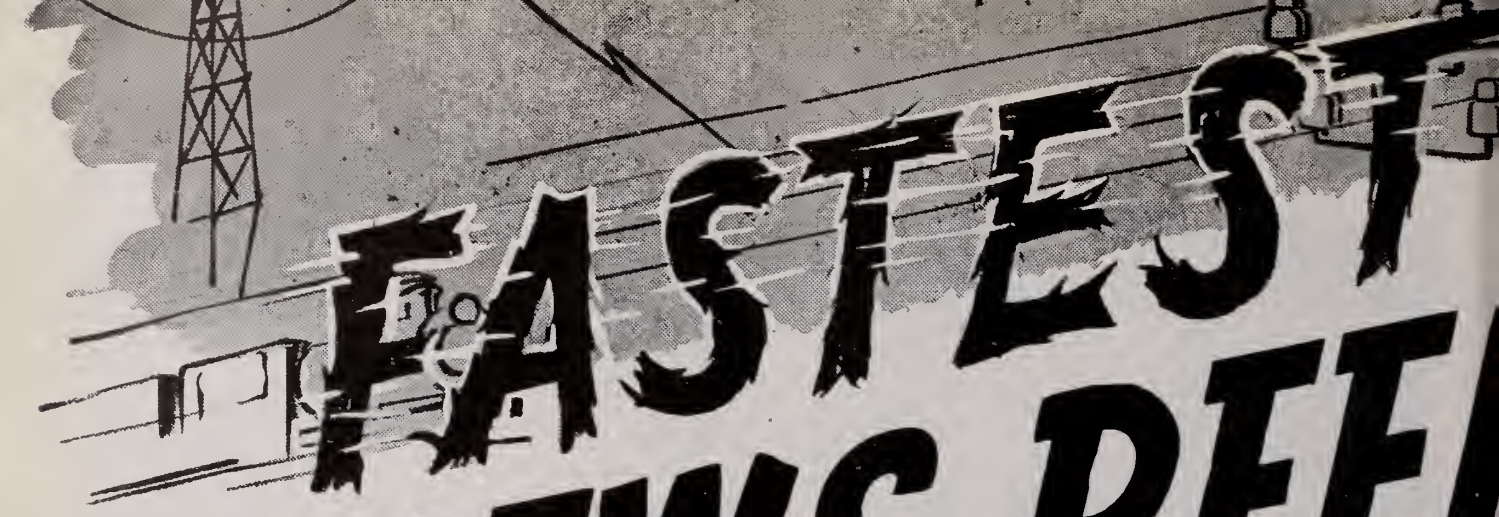
Recently, newspapers all over the country have been receiving press circulars about the work of the F.A.B.

In one of the circulars, some G. A. Thakur, Publicity officer of the Board describes Shantaram as "master film-craftsman" and we are told that he is an "optimist of the first order", "whose useful messages are echoing into the hearts of millions."

Now who should blush: Shantaram, Sir Federick Puckle or Thakur?



This purely feminine situation in "Arman" is intended to rivet male attention in this Ranjit picture.



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Telegrams:—FAMOUSCINE 160, TARDEO, BOMBAY. Telephones:—42350 &

Is this stupid effort to be taken as publicity? If Shantaram is to be called a "master craftsman" let the world in general say so. Why has the Board's Publicity Officer to rub it in?

Why make Shantaram a laughing stock of the country?

No one disputed Shantaram's talents. "filmindia" has always boosted them. But let us have something more modest.

If the Publicity Officer does not know what and how to say things, can't they get someone with a little more imagination and a little more modesty?

Here, we appeal to Mr. Thapar to see that people working directly under him do not make fools of themselves.

The silly stuff that comes out periodically from the publicity department of the F.A.B. only helps to provide some cheap laughter at the lunch tables of the journalists. And it is hardly necessary to mention, that no one publishes it.

"THEY MET IN BOMBAY"

Sometime back, it was reported that the Metro picture, "They Met In Bombay" was being held up by the military authorities for reasons of their own.

It has, however, been released now, being o.k'd by everyone including our worthy censors.

The picture portrays the story of a professional thief who steals a famous diamond, meets a sweetheart, escapes, is chased by a Bombay policeman to Shanghai, is drawn into the vortex of war, smuggles himself into the army as a captain, obtains the Victoria Cross, returns the diamond and keeps his sweetheart, also a professional thief.



Ulhas seems to be in luck to be all the time with Mumtaz Shanti in "Basant", a social picture of Bombay Talkies.



Pahari Sanyal and Leela Chitnis star together for the first time in "Between You And Me", a Chitra picture.

Here is a splendid example of crime glorified which will not be lost on young minds. Never before has a picture provided greater incentive for crime than this one. And to make the picture thoroughly popular the Yanks have put in Clarke Gable and Rosalind Russell, as the professional thieves.

And yet, the picture had got beyond our blind censors all over the country though it contains poison which even adults should avoid.

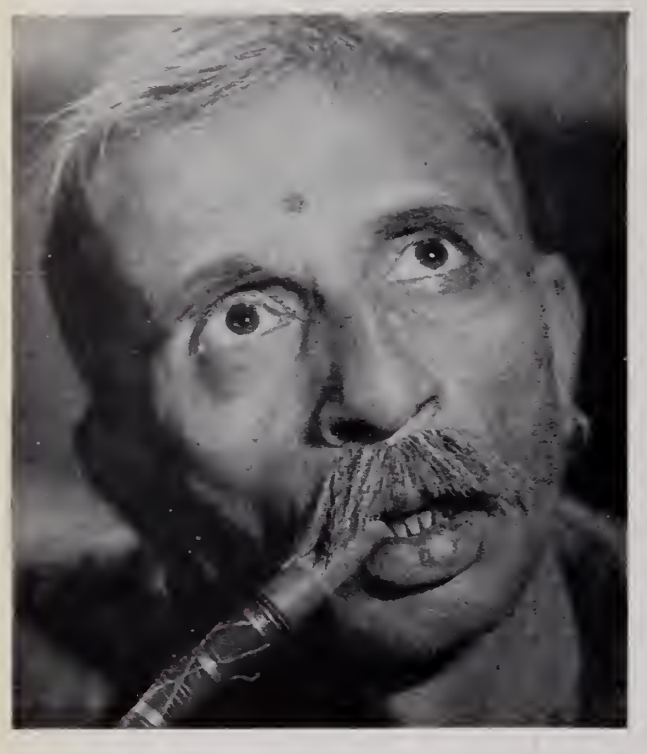
Is that not one reason why this country should be free as soon as possible so that we can at least get rid of these censors who sell their country to the foreigners, not knowing what they are doing?

A JOB FOR THE HEALTH OFFICER

Elsewhere in this issue in an exclusive interview given to "filmindia" Mr. Yusuf Meherally, the popular Mayor of Bombay, says that theatres in the city where unhygienic conditions are prevalent, should not be tolerated and some drastic action must be taken.

The socialist Mayor even suggests pulling down unsuitable theatres and feels that the sooner they are scrapped the better. According to him a place of entertainment should not be a place for breeding diseases. It should be cosy and clean.

We recommend these views to Dr. Das Gupta, the Health Officer of the Bombay Municipality and would like to know what he intends doing with some of the bad spots we have amongst our theatres.



Once a director, Nagendra Mujumdar now acts for a living and he does it too well in "Arman", a Ranjit picture.

A NEW RACKET

We understand that a dirty advantage is being taken by several people, in and outside the industry, of the situation created by the shortage of raw films in our film industry.

While every true enthusiast of our film industry deplores the present shortage of raw films, several unscrupulous people with the help of their money have managed to secure large stocks of raw films from the original importers. And now these raw stocks are being sold at double the prices to the needy producers.

Heartless profiteering on this scale can well be an offence under the Indian Defence Rules, and it will be worth while for the Government to investigate in this matter and to pull these people up under the Indian Defence Rules. The Indian film industry is giving its best contribution to the country's war effort in several ways and this sort of racketeering is bound to affect the future of the industry that helps our war.

It is rather strange how the couple of raw film importers we have in the country have allowed their stocks to go into wrong hands. There is something mysterious behind all this, and it is high time that it should be investigated.

By the way, it will be worthwhile issuing special sale licenses to the present importers for selling raw film under present trade conditions. As, unless such licenses are issued any one with money can secure supplies and carry on a profiteering racket.

We appeal to the Indian Motion Picture Producers' Association to put a stop to this nefarious practice by exposing those scoundrels who take a dirty advantage of this war and who wish to exploit the industry for their personal benefit. We also appeal to Mr. A. A. Walter, the Government Representative who has been specially deputed to look into the matter of raw film supply, to investigate this matter thoroughly and insist on the government taking effective steps.

Another phase of this racketeering is the queer procedure of some people who impose an equal amount of dup negative on all who wish to purchase ordinary negative and sound. These blackmailing practices must be stopped immediately, and we would urge upon the government to issue immediate licenses to bona fide importers of raw films, at the same time penalising the sale of raw films by unauthorised persons.

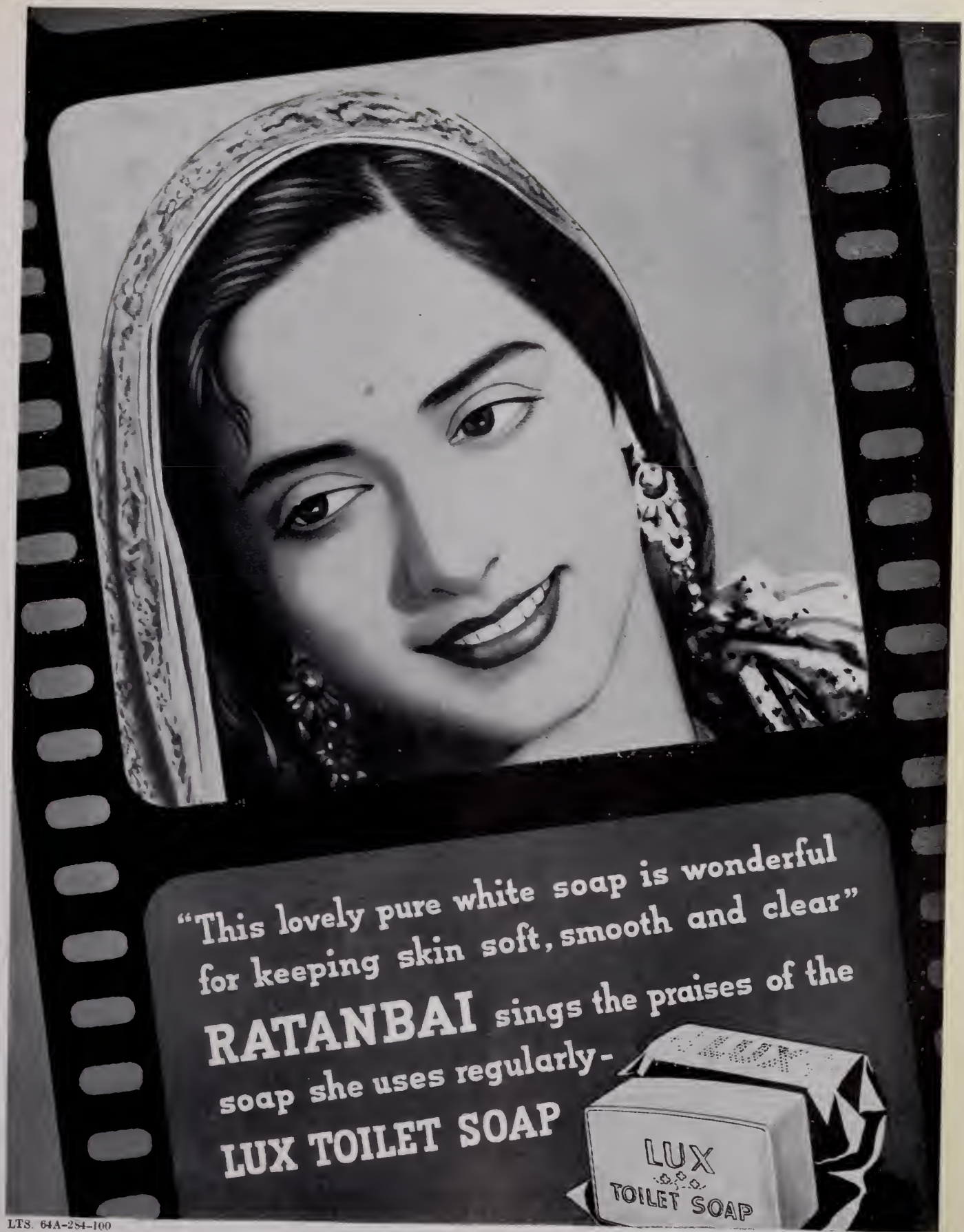
AN OPPORTUNITY TO OUR STORY WRITERS

Believe it or not, we have at last come across a producer who has decided to give small and big story writers of the country a fair chance to display their talent for writing for the screen. We have been authorised by Producer-Director A. R. Kardar to announce to the novelists, dramatists and story writers of India that he would be prepared to purchase any story from rupees five to rupees five thousand or even more, if the subject deserves the price, and he would be very pleased to hear from budding or from experienced story writers at his own address.

Here is a chance for those who are interested in selling a story and waiting for an opportunity all the while complaining that producers in India do not give them a break. To these we would suggest that they should write to Director A. R. Kardar at Zaver Mahal, Marine Drive, Bombay.



Ashalata and Madhav Kale in "Sachha Swapna".



LTS. 64A-284-100

LEVER BROTHERS (INDIA) LIMITED



MOTILAL



CHANDRAMOHAN

in

"THE COLLEGE"

The most interesting and ultra modern story that has ever been filmed.

Directed by
S. F. HASNAIN

FAZLI BROTHERS LTD.

Kent House — Mission Row Extension — CALCUTTA.
Tele: **Dreamland** — — Phone Cal. **1519.**



MADHURI—

Popular as ever, Madhuri plays another leading role in "The Guest" (Mehman) the latest Ranjit release at the Royal Opera House.

SUPREME TRIBUTE TO "MASOOM"

A PICTURE YOU DARE NOT FORGET!

"KARAMVIR", Lahore, writes,—
"We strongly urge the public to see a film like "Masoom", because to see it is to foster Hindu-Muslim unity. Through films Muslims have known enough of Hindu life, but Hindus are still in dark about their neighbours' life. They should see this picture. For mutual understanding it is essential that both the communities should know each other well."

"CINEMA SHOW", Lahore, writes,—
'"Masoom" is an achievement greater than the greatest.'

"MOVIE FLASH", Lahore, writes,—
'"Masoom" provides the biggest fan fare. Hindu families are coming to the picture in large numbers, as for them, it is quite a novel picture.'

"CINEMA", Lahore, writes,—
'"Masoom" is a feast for eyes, ears and mind.'

"RUP-BANI", Delhi, writes,—
"The direction of the picture is so masterly, novel and artistic that I cannot help calling Mr. Hasnain a genius."

"PICTURE-GOER", Delhi, writes,—
"The direction of the film is superb and speaks volumes of Mr. Hasnain's directorial genius."

"MOVIES", Delhi, writes,—
"The film is remarkable for brilliant directorial touches and acting of a very high order."

"VISHWAMITRA" Daily, Calcutta, writes,—
'"Masoom" is a very good picture in all respects."

"LOKMANYA" Daily, Calcutta, writes,
'"Masoom" secures a special place in Indian films."

"JAGRITI" Daily, Howrah, writes,—
"Even the most strict critic has appreciated "Masoom" whole-heartedly."

"CHITRA", Lahore, writes,—
'"Masoom" appeals to Hindus and Muslims with equal force.'

"DIN O DUNIYA" writes,—
'"Masoom" is ten times better than 'Qaidi'.'

"ADAKAR" writes,—
"The most psychological and suggestive picture of the year."

"TEJ", Delhi, writes,—
'"Masoom" is a picture which gloriously brings a message of culture and civilization for all the communities.'

NEXT CHANGE AT

IMPERIAL CINEMA

BOMBAY

Distributors:

Bombay, C.P., C.I. & South: Supreme Film Distributors, Bombay.

Bengal: Empire Talkie Distributors, Calcutta.

North: Bharat Pictures Ltd., Akola.

Africa: Bombay Pictures Corporation, Bombay.



Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

G. P. Kejriwal (Benares)

Why are the artistes from Calcutta flying to Bombay?

Some male artistes seem to have come because whisky is still available in Bombay. One of them, whom I know, has not opened his eyes since he arrived in Bombay. He has already rolled down six staircases within a short time. Some of the girls seem to have come to rejuvenate our distributors and rekindle in them the flame of romance.

Miss R. Reed (Karachi)

Who is Khursheed's husband?

He is a big hefty fellow. They call him Lala Yakub. He has been a film actor but he is more popular as Khursheed's husband.

Why do we have the same story in nearly all the pictures: love between a rich girl and a poor boy or vice versa? Don't these pictures become boring?

Yes, sometimes, when they overdo it. But, riches always add thrill to love while poverty lends purpose to a romance. It has always been so. Somehow the two extreme ends of life seem to flirt with each other too often in an attempt to bridge the gulf. The flirting only widens the distance and leaves the poor more poor.

Bhuvaneshwari Devi Malaviya (Gorakhpore)

I want to join the films. May I know whom to see? And how to proceed?

There is only one chance for the new comers at present and that is with Producer-director A. R. Kardar who has only recently floated a big producing company under the name of Kardar Productions. His production programme is very ambitious with three social pictures: "Sharda", "Bindiya", and "Namasthe" and two costume pictures: "Shah Jehan" and "Omar Khayyam". For these pictures he needs a number of good looking girls and boys knowing Hindusthani and with face and talent for acting. Write to him at: Zaver Mahal, Marine Drive, Bombay, sending him all the details, with a couple of your photos and if you are any good, you will be taken. But be quick. Kardar won't wait for you.

Narayana Murthy (Madras)

How many women graduates are working in our films?

Only a couple of them who have hit it well. There are many more in our universities who should take up the screen as a career but I guess they get too exhausted through sheer sex starvation parrying the boys, to have any energy left for hard work which the screen demands. They are, however, welcome if they care to come. We do want educated talent. And the girls won't be lacking in bold and chivalrous lovers who are far better than the college variety which throws merely paper darts.

Jaswant Singh (Agra)

Does Sohrab Mody know that he keeps a majority of people in the dark about his activities by not informing them through "filmindia"?



Ulhas comes to the screen after a long time in "Basant", a picture of Bombay Talkies.



FOR A SPOT OF DELIGHTFUL MUSIC & THRILLING DRAMA THERE IS NOTHING LIKE

DALSUKH M. PANCHOLI'S

KHAN ✣ DAAN

STARRING: NOOR JEHAN, MANORAMA, GHULAM MOHD, IBRAHIM, PRAN, BABY AKHTARI, AJMAL & DURGA MOTA

IN ITS **2nd Month** *at* **NEW WEST END (Bombay)**

IT HAS ALSO CHARMED LAHORE, DELHI, CALCUTTA, POONA, HYDERABAD, & SURAT.

A "FAMOUS PICTURES LTD." RELEASE

Like Greta Garbo, Sohrab is a modest person. He does not like publicity, and when his publicity manager gives him big publicity, he almost hates the man. Once they published his photo sitting in horse-back. Sohrab was so much hurt that he apologised to the horse. Sohrab is a quiet retiring person and he is afraid the wide circulation of "filmindia" might disturb his peace of mind.

E. B. Gaputator (Nowgong)

I would be very grateful to you if you will kindly introduce me to a good looking film actress? She must on no account be less than twenty.

I am afraid you will have to wait a long time for girls of that age. All our girls from the oldest to the youngest are sweet seventeen. And they will need at least ten years more to add thre years to the age. You can write to me after ten years and if one of them will have reached twenty by then, you will be introduced.

R. H. Mistry (Devlali)

The girls in my school want to know where to get the "Depilatory Wax" mentioned by Miss Hyacinth?

That stuff is called "Adrian's Depilatory Wax" and is available from "Maison Adrian" opposite Berkley Buildings, Byculla, Bombay. It is available in two packings, costing Rs. 3-8 and Rs. 5-8. Mention "filmindia" and they will send you the right stuff.

S. Dayal (Bareilly)

The rumour that Leela Chitnis is dead is spreading fast?

It is slightly exaggerated. Ask them to slow down a bit. There is still plenty of time.

Sachi K. Vohra (Lucknow)

How far is it proper, in these days of war when the supply of raw film has run short, for any studio to waste film in the production of pictures that are useless? For instance "Mehman" was sheer waste of 15 reels with no entertainment or educational value. I think that the producers should realize the present precarious position. Don't you agree with me?

I agree with the general principle but I have not yet seen "Mehman" and I can't tell you whether the picture deserves your remarks.

R. N. Murthy (Bangalore)

I want Miss Prabha's address to request her for a photograph?

Go ahead and write to Mrs. Prabha Satyakam, Sion Road, Bombay. She is an obliging type and I am sure she will not refuse.

G. Khan (Santa Cruz)

I saw Sitara at Palanpur Station. She had a monkey in her hand. Why does she like a monkey?

The last time I saw her she had Nazir with her. I guess, she is tired of Nazir.

Yusuf E. Bhooti (Rossburgh, Durban)

You know, I am interested in Leela Chitnis. Is her husband, by any chance, a pugilist?

Seeing the number of promises he has given me, I think he is a ventriloquist. He is too fine a guy to be a pugilist.

Ahmed Omar Khan (Aden)

I am anxious to meet you in Bombay. Are you?

Oh, no! Find some one else.

Prankumar Roy (Dacca)

Are you a good actor?

My wife tells me so every time I find excuses for late nights.

F. M. Bhumgara (Surat)

If a person sees films often are his eyes affected in any way?

Yes, if he sees them too often and sits too near the screen. Once a week and far away from the screen in the right corner is about the right thing to do.

S. R. Yadav (Jaipur)

Is Prabhat going to produce some more pictures or not? Or are the partners still settling their dispute?



Saigal has come to Bombay to work in the title role of "Bhakta Surdas", a Ranjit picture.



DEVOTEES OF MUSIC
WILL FIND THEIR
PRAYERS ANSWERED IN

"ZAMINDAR"

A SHANTA APTE — PANCHOLI ART PICTURE

STARRING: **SHANTA APTE ★ GHULAM MOHAMMAD**
M. ESMAIL, MANORAMA, NARANG, BABY AKHTARI,
AJMAL & DURGA MOTA

DIRECTED BY
MOTI B. GIDWANI ★ MUSIC BY GHULAM HAIDER

STORY & DIALOGUES
SYED IMTIAZ ALI TAJ

A Dalsukh M. Pancholi Production

A "FAMOUS PICTURES LIMITED." RELEASE

The dispute has been settled and Shantaram has been paid off. Shantaram is now no longer in Prabhat. The other partners have now seriously gone into production and two pictures "Ten O'clock", a social and "Ram Shastri", a historical are already on the sets. Ahmed Abbas also tells people that he has sold a story to Prabhat. That makes a third one to be produced.

Kokila N. Lognathan (Kolar)

I find the theatres in Kolar Gold Fields are awful?

What do they do with all the gold they dig out every year. Can't they spend some of it on the theatres? I think they have turned the theatres also into gold mines.

Dosso S. Couchman (Surat)

Where shall I write to get an autographed photo of P. Jairaj?

College Road, Matunga, Bombay.

Who is Mumtaz Shanti?

A new sales argument for Rai Bahadur Chuni Lall, otherwise a new pet of Devika Rani.

T. V. Subramaniam (Poona)

Would you mind giving me the private life of Ashok Kumar?

He has no private life. Do you want mine?



Nur Jehan and Ibrahim wring the screen of its last drop of emotion in "Khan Daan", a Pancholi picture.

M. K. Shirazi (Vizianagram)

Why has Motilal left Ranjit?

To work with Sabita Devi, to be directed by Badami, and to pay off his debts. That is the sum total of his present activities.

C. C. Bodiwalla (Ahmedabad)

After "Hamlet", why don't our producers try to produce other plays of Shakespeare?

Wasn't "Hamlet" enough? Poor Shakespeare! Why not let him lie in peace! Hadn't he enough trouble when he lived?

Jamshed S. Gotla (Dharampore)

I am knee-deep in love with Leela Desai?

You are still at a safe depth and careful girls also prefer it that way. Don't let the love rise higher or you will be lost.

S. C. Rao (Nagpur)

What do you think of the future of the Indian film industry?

Inspite of Mahatma Gandhi calling the cinema an evil, inspite of Jawaharlal Nehru snubbing our cameramen, inspite of some financiers being sharpers and a large number of producers being useless, inspite of our having several boot-licking journalists, inefficient directors and technicians and a hundred other obstacles, not to mention the keen foreign competition and the shortage of raw films, our film industry will still thrive and continue to play its part in the life of our nation.

A. S. P. Bhimji (Nairobi)

Where is that music director Timmir Barren nowadays?

His name is "Timir Baran". I don't know in which wilderness he is at present as I have not heard of him recently.

Sushil K. Ghosh (Margherita)

I want the address of Miss Protima Das Gupta?

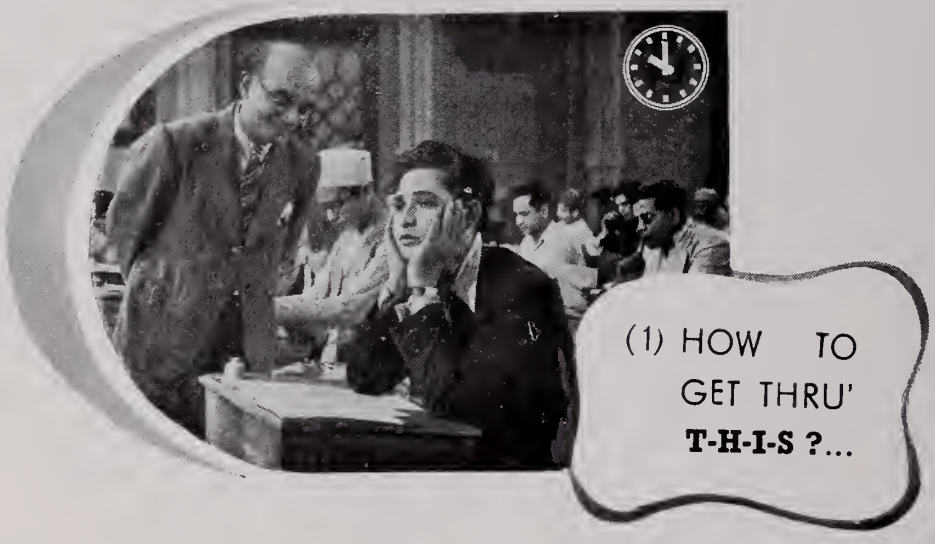
Worli Sea Face, New Worli, Bombay.

Massand J. B. (Rohri)

Why don't you answer the questions asked by Sindhis?

Because some of the questions asked can only be replied to in private and not in print. When these Sindhis learn to ask the right questions in the right way the right replies would be given. Besides, the Sindhi language which I have heard from my Sindhi friends so far does not help to grace the human tongue. I am sure there are many people in Sindh who do not misuse the language thus, but many of those who come to Bombay often prove themselves a bad advertisement for the province.

EVERYTHING'S FINE AT COLLEGE EXCEPT FOR THESE 2 PROBLEMS !



And, Still More Difficult,



Our Hats Off To The Gallant Guy Who Can "Q.E.D." Both Without A Blink Or A Bruise ! You Will Meet The Blinking, Bruised Gallant Guy In

HINDI
"दस बजे"

Pathak's TEN O'CLOCK

MARATHI
"दहा वाजता"

DIRECTED BY: **RAJA NENE**

A "FAMOUS PICTURES LTD." RELEASE!



Maya Bannerji in "Preetam", a social picture of Jayant Films distributed by Select Serial Supply.

Tirath Ram Chadha (Rawalpindi)

"Filmindia" is being sold here for a rupee a copy? Is it right?

It is absolutely wrong. Get me the proof and I shall discontinue to send copies to the agent.

R. N. Murthy (Bangalore)

What is the fate of an artiste after he or she retires from the screen?

Once a film man always a film man. . Producers when they fail become door keepers in theatres, if necessary, but remain in the industry. Artistes when they retire either become producers if they can induce someone to invest or become motor drivers. The girls are lost in the slums. This is the general rule. Exceptions are, of course, there.

Miss Tara (Chikmagalur)

What was your profession before editing "filmindia"?

I have been in the film business pretty long. Before that I was a pharmaceutical chemist. Nothing wrong, I suppose!

G. Kishin (Hyderabad Sind)

Though Surendra fails to satisfy me in that rotten picture "Garib", yet don't you agree with me that an educated actor like him with a pleasant personality and a sweet voice should be encouraged? One worthless director after another has made this artiste look poorer and poorer every day by casting him in bad pictures.

It is Surendra's misfortune. I agree with you that he deserves better success, but how can he expect it unless he steps out of the present rut and takes up work under some clever director. He will, ofcourse, have to make sacrifices.

A. S. Sangha (Jhudo)

Now that Shantaram has left Prabhat, will he start his own concern? And if so, when and where?

I really do not know Shantaram's plans nowadays. I knew everything about him when he was slaving as an artist and struggling for a name and money in addition. But now he doesn't talk to me as frankly as he used to. People with money become cautious and secretive and Shantaram is no exception. Somehow, I am used to associate poverty with art and it will take me some time to get used to Shantaram's big money seeing that I have always looked upon him as an artist and therefore a friend. I make a bad friend to the rich but I don't wish Shantaram to be poor because of that. I only wish he wouldn't be so money conscious. Money is one argument, I can't win with people. I am so dreadfully poor.

How is that you never criticise the pictures of Minerva Movietone? Are you afraid of Sohrab Mody?

Yes. Afraid that he would not be able to survive through my criticism. And I want a good modest man like Sohrab to live.



Leela Chitnis seems to be thinking in "Between You And Me", a Chitra picture.



.... Picking off the Thorns on the Path of True Love.... The screen's latest lovely pair of lovers....

BOMBAY TALKIES'

Musical Comedy Miracle.

JHOOLA

The Picture that h
boys dance onway to scho

Giving a

Producer: S. MUKERJI

The **ROX**

Song, Dance and Drama in one great breeze of entertainment !

A BOMBAY TALKIES' PRODUCTION. • *Director:* Amiya Chakrabarthy.

MUMTAZ SHANTI

the dainty dance-artiste; and

ULLHAS **the daring, dashing young hero . . . .**

with

MUMTAZ ALI, SURESH, PITHAWALA, PRAMILA.

Watch the Newspapers for the Premiere Date !

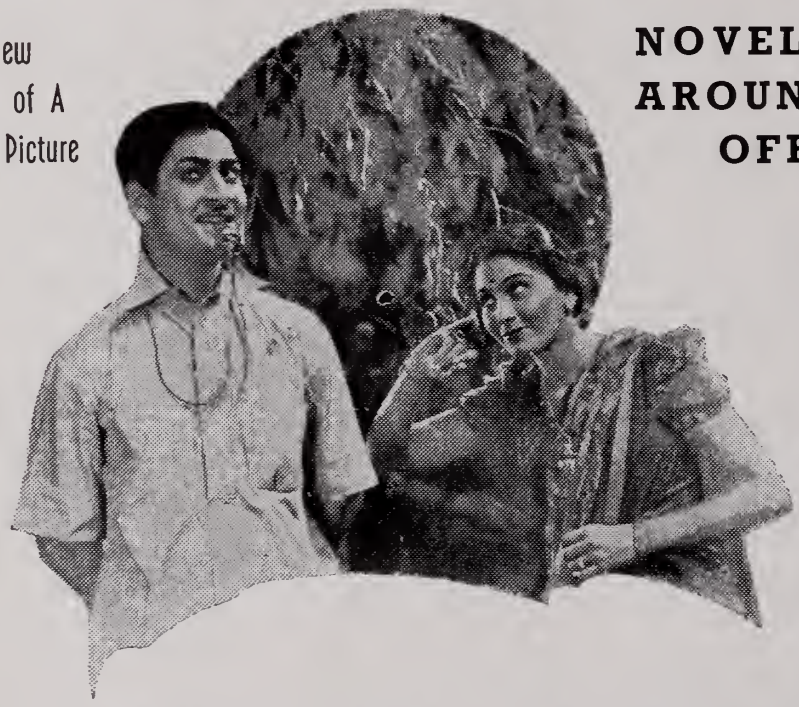
BASANT



ade old men whistle at work, school
ousewives sing in the parlour !
od time yet at
lkies, Bombay, and all over India !

Hitting A Century of Public Votes
Prakash's Most Outstanding Social

New Type of A Social Picture



NOVEL STORY WOVEN AROUND THE RAILWAY OFFICIAL'S LIFE

STATION MASTER

WHICH HAS CAUGHT THE PUBLIC IMAGINATION SINCE ITS RELEASE

Starring: **Prem Adib • Jagdish • Ratnamala Umakant • Jeeven • Amirbai • Shakir Kaushalya • Pratimadevi** and others.

Story: **Pt. SANTOSHI & V. AUNDHKER**

Direction: **C. M. LUHAR** • *Music:* **NAUSHADALI**

5TH WEEK AT **MINERVA** TALKIES (Bombay)

SATURDAY, SUNDAY & HOLIDAY MATINEE AT 12-45
DAILY: 3-30, 6-30 and 9-30



Directed By **VIJAY BHATT**

Prakash"s Glorious Epic

BHARAT MILAP

Also Running at 30 Stations All Over India

Daily: 2-45, 6, 9.
(All Shows in Hindi)
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MARATHI 'BHARAT-BHET'
(Marathi)

Now Enters in
19TH WEEK
at **MAJESTIC**

Prakash's Next Social

'CHUDIYA' **Now Under Production**

Chief Agents —
EVERGREEN PICTURES
15, Queens Road, BOMBAY

In Prison With 'Filmindia'

Creates A Dream World Of Glamour

By: D. G. Tendulkar

One fine morning, just when I was thinking of calling on Baburao Patel to sell him some photographs, His Majesty's Government thought it wise to take me under its protection as a political detenue.

For full nineteen months, the Government took the load of worry from my mind and I had not to sell articles or photographs to the different papers to keep the home fires burning.

Nineteen months in the Nasik Central prison, in the sympathetic company of comrades in distress, we all had a lonely time except when "filmindia" came on with its monthly regularity bringing to us a dream world of glamour, painted lips, often unpolished humour, but always entertainment.

THE SOLE AGENT

Joachim Alva, the advocate Satyagrahi detenue, was the "sole agent" of the "filmindia" in the Nasik Central Prison. As a shrewd lawyer he knew its exchange value to create goodwill. Within the grey, monotonous walls of the prison, anything that relieves one of monotony of jail life, even worse than that of a soldier—the same food, the same faces, whether of the fellow prisoners or of the jail officials and the warders—anything that brings in news in the broadest sense of the term, is a heaven-sent gift to the prisoners. In this respect "filmindia" played an interesting role in our jail-life. It is well-printed, full of pictures, news and views, given with a kick in them.

"filmindia" had a good exchange value in jail—say that of tobacco in the life of a convict.

Alva got it regularly because he had asked his wife to remind Baburao Patel at regular intervals. His wife conscientiously carried out her duties seeing that her husband and his fellow prisoners must get a magazine of that sort to solace them where they had no chance to visit a theatre to which most of us are addicts. Alva in return received from us other magazines to read and due to the simple possession of "filmindia" he exercised a prior claim on our mags. I must give here the devil his due. I had nothing to exchange. On the contrary, I smoked his *bidis* sometime, (Mr. Alva himself never smokes) ate his cheese once, and, was even promised a chicken treat and a "lovely pudding" which I never got. Still I must say that I could have his "filmindia" for the asking. I had a preference, because I have been a regular contributor to "filmindia" for a long time.



Mr. D. G. Tendulkar.

FRAGRANCE OF "FILMINDIA"

There were over 150 detenues and therefore circulating of "filmindia" needed ingenious methods to save it from a crowd of inquisitive young men always on the alert. The surest way to lose it was to carry it openly. A passer-by might ask for a glimpse of it. Well, you might think that this procedure was justified. But that was a dangerous step. Once you expose it to A, you can't say no to B. And remember that we were not 26, as you might be persuaded to believe because I mention alphabets and not names. We were over 150 and there was none who would not have liked to have a glance at "filmindia." And the glance meant one hour or even a week.

Therefore it was always advisable to conceal it under one's shirt and still better under one's trousers or dhoti. Inspite of these precautions to loiter about with the magazine was dangerous, howsoever, well concealed it was. A prisoner due to various restraints develops a keen sense of observation and smell. And fresh art paper with pictures of young and charming young actresses carries a smell of its own. Never imagine that rouge, lavender, eau-de-cologne and

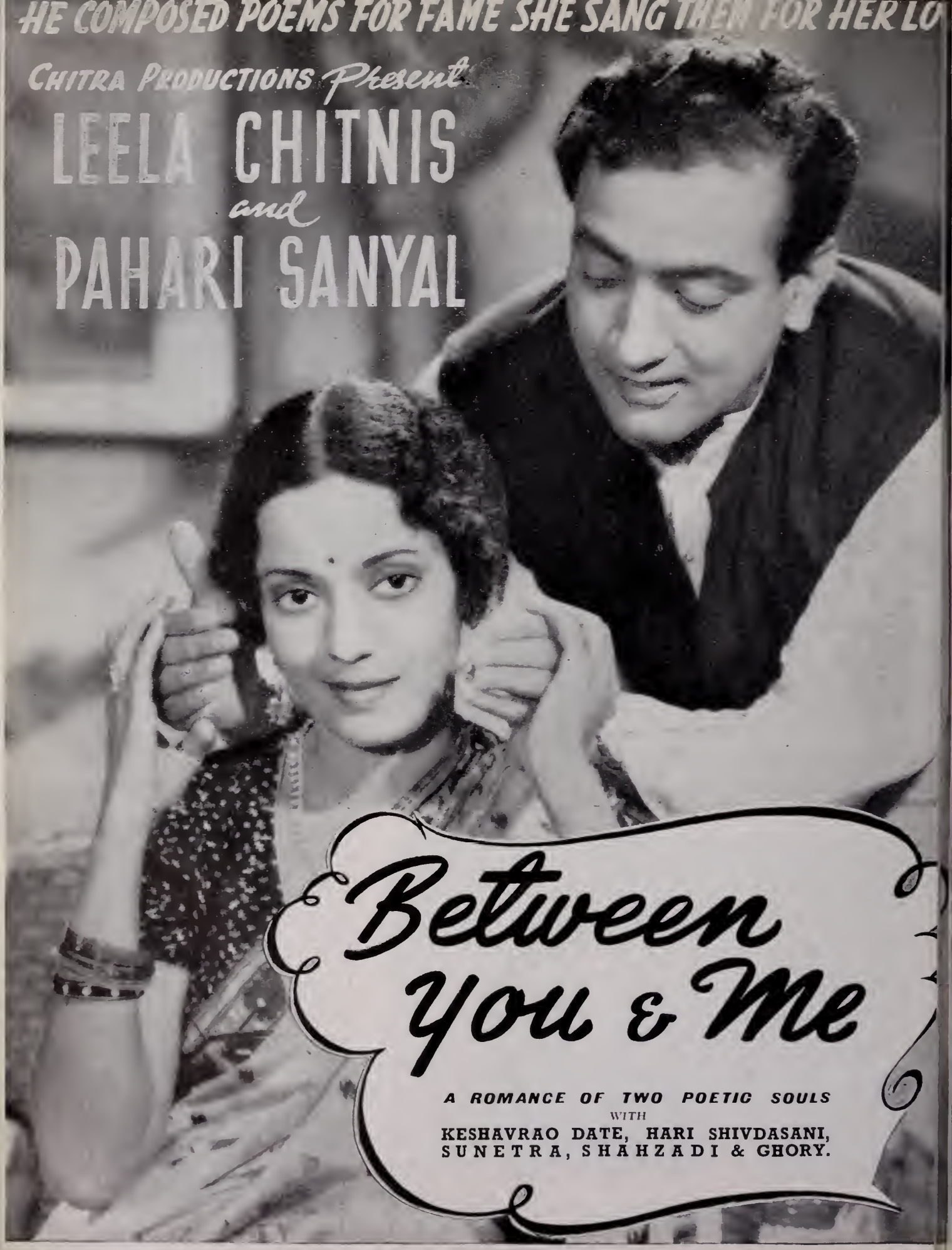


Here is a tense situation from "Swaminath" a Bharat Pictures release to be shortly shown in Bombay.

HE COMPOSED POEMS FOR FAME SHE SANG THEM FOR HER LO

CHITRA PRODUCTIONS Present

LEELA CHITNIS
and
PAHARI SANYAL



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what not vanish when they go into print. They haunt you with vengeance especially in jail. Therefore a magazine like "filmindia" one must carry straight to one's cell. But the danger of losing it is not over if one carelessly exposes it in one's cell. Taking away a magazine or a book without the owner's permit is no theft in jail. Like water a magazine is meant for all. Therefore it was necessary to conceal "filmindia" under a pillow or a bed and to open it when no one was within a hundred yards—you know that smell.

The safest time was naturally after the lock-up, that is after 8 p.m. for the detenues. If an illustrated magazine like "filmindia" is discovered under your bed, you start a scandal and risk your character, but don't imagine for a moment that under the same circumstances the other person would behave differently if he possessed "filmindia."

THE EDITOR'S MAIL

"filmindia" was glanced at by all and read by many. In jail nothing is read uncritically and therefore frank discussions and criticism became an essential part of jail life. The recent attack on Pandit Jawaharlal Nehru was condemned by all. This film mag therefore was discussed by different people from different angles. Everyone was impressed by its swanky get-up and readable matter. Its "Editor's Mail" was read by all for its sparkling humour; some stupid questions in it and the editor's replies in such cases led certain readers to believe that the editor's notice of them encouraged further stupidity. Scandals are always popular as the war news is and therefore "Editor's Mail" which was nicknamed as the scandal corner of the magazine attracted everyone's attention. The young lawyers scratched their heads and wondered whether the editor did not risk a libel in every line. Film enthusiasts enjoyed the digs at inactive producers. Anyway the "Mail" was read for pleasure and sometimes repeated over a cup of tea. The editor's unique and refreshing style of writing is a treat in itself and repeating the juicy replies made up for the items lacking in our breakfast menu.

Editorials in "filmindia" were read for frank exposures and information of current film-industry which one does not find anywhere else. They were written with a purpose and force and one could clearly see in them the ever watchfulness of a fearless editor.

The controversy over the work of the Film Advisory Board interested me most because of Mr. Shaw, who was once a member of the G.P.O. unit which had done excellent work in documentary films in England, and who was declared a failure by "filmindia." Though I didn't believe "filmindia" then, later when I saw Mr. Shaw's work, I thought "filmindia's" attitude to be correct. It is still a mystery to me why Shaw should have failed. We were very eager to see technical articles, which would throw more light on the subject of the editorials. We attributed this defect to the lack of writers. Some of us keenly desired to fill in the gap by contributing articles which would further support the editorials which had already prepared the ground to attract readers to important subjects such as the documentary films. But we were not in a position to do so as it required special permission from the Government to continue journalistic activity for which some of us were detained without trial. The editorials were nicknamed "I accuse." The editorials were read by those who were specially interested in films and had to do with it one way or the other. To such readers it gave a mine of information. It was always a sort of "close-up" of our film industry.



What is Prithviraj worried about with a beautiful girl like Neena loving him in "Ek-Raat", a Shalimar picture?

THE WALKING "FILMINDIA"

General articles were read by many by way of entertainment and study of the mind of amateur film enthusiast. And every intelligent film-fan does believe that he has something original to say. Its purpose lies in creating more interest in films and prospective readers of serious film articles. As a result of reading these articles I would not be surprised if the Editor of "filmindia" is pestered by many ex-prisoners to give them opportunity to inflict their views and experiences in the magazine.

Film reviews were read with pleasure and regret. Regret was there because we had no opportunity to see any of the pictures described so vividly with their faults and merits in "filmindia." Copious stills tickled one's imagination more intensively. One read these reviews with pleasure because they were in a way, substitutes for the films. They were also a guide to those who were expecting release in the near future. And in jail who does not believe in release?

I remember a professor detenue tearing picture pages to decorate his cell. He read and remembered and narrated the juicy stuff often adding his own spicy comments and therefore he was nicknamed the walking "filmindia".

Thus the torn pages of the illustrated "filmindia" decorated the cells of several mirth loving romantic detenues. They were used also to scandalise saintly politicians, who also, once in a while, looked closely, though slyly, at some of the colour plates.

The one criticism of the critical readers and students of films against "filmindia" was that it did not contain sufficient serious articles. And this criticism was often bitter because they fully realized the popularity and big circulation of this magazine which could be harnessed by its resourceful editor to impart real film education. Say, something in nature of the now defunct cine-magazine "Close-up".

There should be articles on the elements of cinema technique, on music in films, acting which is so badly done in most of our Indian pictures, on the importance of realism in films, study of history, costume, architecture, and recent political developments. Film is a synthesis of arts and it should be studied in that light.

We expect "filmindia" to educate the producers and the film fans in realizing the importance of films as the people's university where education never ceases.

And still we all congratulated "filmindia" and its restless, imaginative editor for giving us original and readable material on Indian films.



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OUR REVIEW

Excellent Story Makes "Khan Daan" A Success

Ibrahim Gives A Thrilling Performance

Dalsukh Pancholi Scores Again

This is another picture of Dalsukh Pancholi, the producer of "Khazanchi". And though it may not bring in a big gold mine like "Khazanchi", in many respects, it is a far better picture than "Khazanchi", except perhaps in presenting popular music.

"Khan Daan" marks an all-round improvement in production values in the Pancholi pictures and we hope the future pictures will be even better than "Khan Daan".

"Khan Daan" has a story remarkably suitable for the screen, having suspense, pathos, entertainment, instruction and many other elements that contribute to a powerful drama.

After the first half hour, the picture starts moving fast to a climax through a variety of intensely dramatic situations till it reaches the grand climax, through the tears of the audience, in which Akbar, the central character of the story, dies in the arms of his son.

AN EMOTIONAL STORY

The story of "Khan Daan" is intensely human and at no stage improbable. Years before, Akbar, a respectable young citizen, goaded by a rivalry in a love affair, kills the bad girl and her paramour. For this, he is sentenced to a penal servitude. He leaves behind a young son who is brought up by the mother through precarious circumstances. His name is Amjad.

When the story opens 28 years have passed and Amjad has settled down in life, a well-to-do respectable man with a son and family of his own. He knows about his

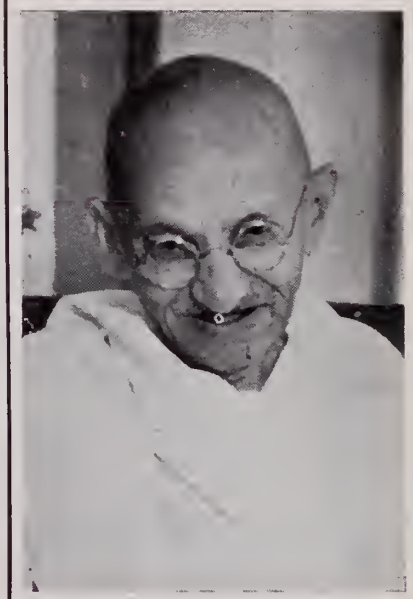
KHAN DAAN	
Producers:	*Pancholi Art Pictures*
Language:	*Urdu*
Screenplay:	*Imtiaz Ali Taj*
Music:	*Gulam Haidar*
Photography:	*M. N. Malhotra*
Recording:	*Ishan Ghosh*
Cast:	*Nur Jehan, Gulam Md. Manorama, Ajmal, Ibrahim etc.*
Released At:	*Excelsior and West End*
Date of Release:	*25th Apr. 1942*

Director: S. H. RIZVI



At the exclusive press show of "Rai Saheb". Right to left: Miss Clare Mendonca of 'Times of India', Mr. Baburao Patel, Mr. Chotubhai Desai and Ratan Bai, the star of "Rai Saheb".

TELL US ANOTHER



In "Harijan" of the 3rd May 1942 an interview between Mahatma Gandhi and a press correspondent is reproduced.

In reply to one of the questions Mahatmaji said, "you will be surprised to hear that I have never listened in to a radio, nor have I ever been to a cinema."

The young correspondent was really amazed. "Do you think," he asked, "these things are bad?"

"I will not say so", replied Mahatmaji, "I may say that cinema films are often bad. About the radio, I do not know."

We dare not say that this votary of truth is telling a white lie, but we wonder how the old Saint of Sevagram can call a thing often bad when he has never seen it.

father's crime and has therefore nursed a grievance against his own father for deserting the family thus.

Assisted by a Hindu friend, Amjad had left his home town so that the shadow of his father's crime may not darken his own life.

Amjad is thus leading a quiet, peaceful life, in the knowledge that his father Akbar has been dead since long.

As the story proceeds, we see Akbar, now an old tired man, coming out of jail and going to his only friend Babu Ram Saran.

Babu Ram Saran knows about Amjad, but when Akbar expresses a desire to meet his son, Babu Ram Saran advises against the idea, telling him that the son thinks the father to be dead.

TOYS OF FATE

But inspired by fate, Babu Ramsaran takes Akbar to Amjad's house and there without the father knowing the son, Akbar is employed as a gardener in Amjad's household.

And now begins an emotional drama with terrific pathos. Amjad's son, Anwar, is betrothed to Zeenat a cousin of his. They are in addition in love with each other.

At this stage, Anwar meets Nargis a stage actress, who, under payment of Iqbal, a rival of Anwar for Zeenat's hand, lures Anwar sufficiently to imagine himself in love with Nargis.

Anwar's late nights, drinking bouts and strange behaviour make Zeenat miserable and cause considerable pain to Akbar who is seeing the drama of his own life being re-enacted. He is afraid of the tragedy repeating.

Unable to see it any longer, he informs Amjad and Amjad like a wise father tries to persuade Anwar. But to no avail. Amjad also tries to buy off Nargis, but she quotes too nigh a price.

However, through accident, Anwar finds out the game of Nargis and in fury goes out to kill her and her paramour. Just then, Akbar comes on the scene with the very revolver, with which he had once committed two murders, and shoots Nargis, the stage actress.

Having delivered Anwar to Zeenat, Akbar shoots himself. Lying on the lap of Amjad, both father and son recognise each other and Akbar dies with tears of joy in his fast closing eyes.

The last three reels of the story are intensely emotional and the audience is moved to tears as the drama takes one pathetic turn after another.

This picture is a story writer's triumph. The story writer keeps the spectators so busy throughout with thrilling human incidents that one misses to notice the technical defects of the picture. After all, the purpose of the screen is to tell the story well and effectively and in "Khan Daan", that purpose has been fulfilled admirably.

IBRAHIM'S STERLING PERFORMANCE

The general technical work of the picture is a decided improvement on "Khazanchi", though it falls short of the high standard attained in other Indian films.

Music is quite good, though not as popular as that of "Khazanchi".

Ibrahim's performance provides the highlight of the drama. In the role of Akbar, the old father of Amjad, Ibrahim lives his role with feeling and pathos. That superb actor Gulam Mahomed is not far behind and acquits himself admirably as "Amjad".

Nur Jehan had a very sympathetic role to play as Zeenat the girl in a cloister. She makes a tardy beginning but ends as a favourite. Manorama shows experience in the vamping role of Nargis, which seems to suit her too well.

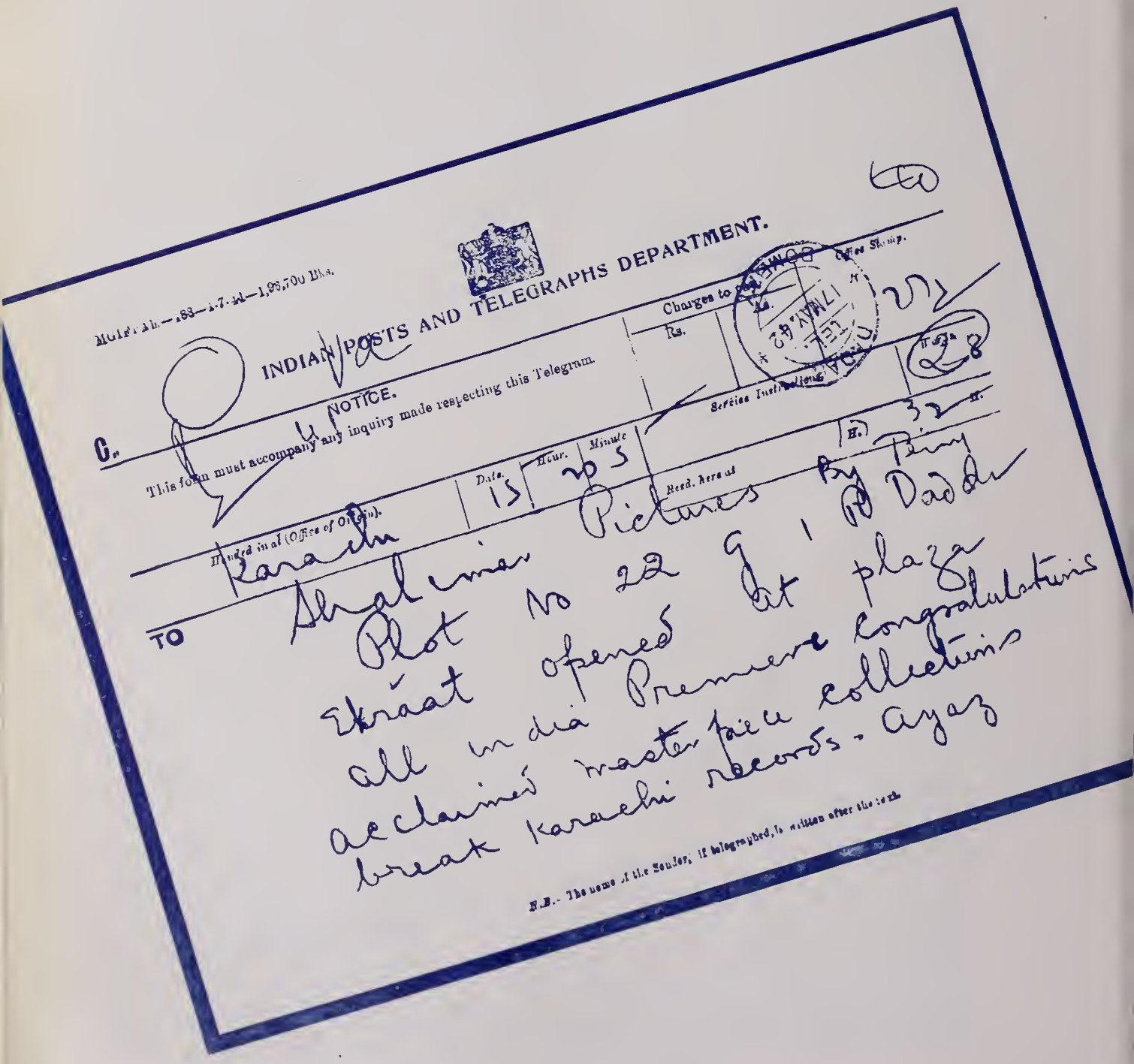
Well, "Khan Daan" presents sensible entertainment with a drama that leaves a lesson behind without actual preaching and therefore it is a picture worth seeing by all.



Jeewan and Ratnamala create new drama in "Station Master", a Prakash picture, now running at the Minerva Cinema.



KAUSHALYA—
In "Rai Sahcb", a Janak picture, this clever little starlet plays her first big role and comes out with flying colours.



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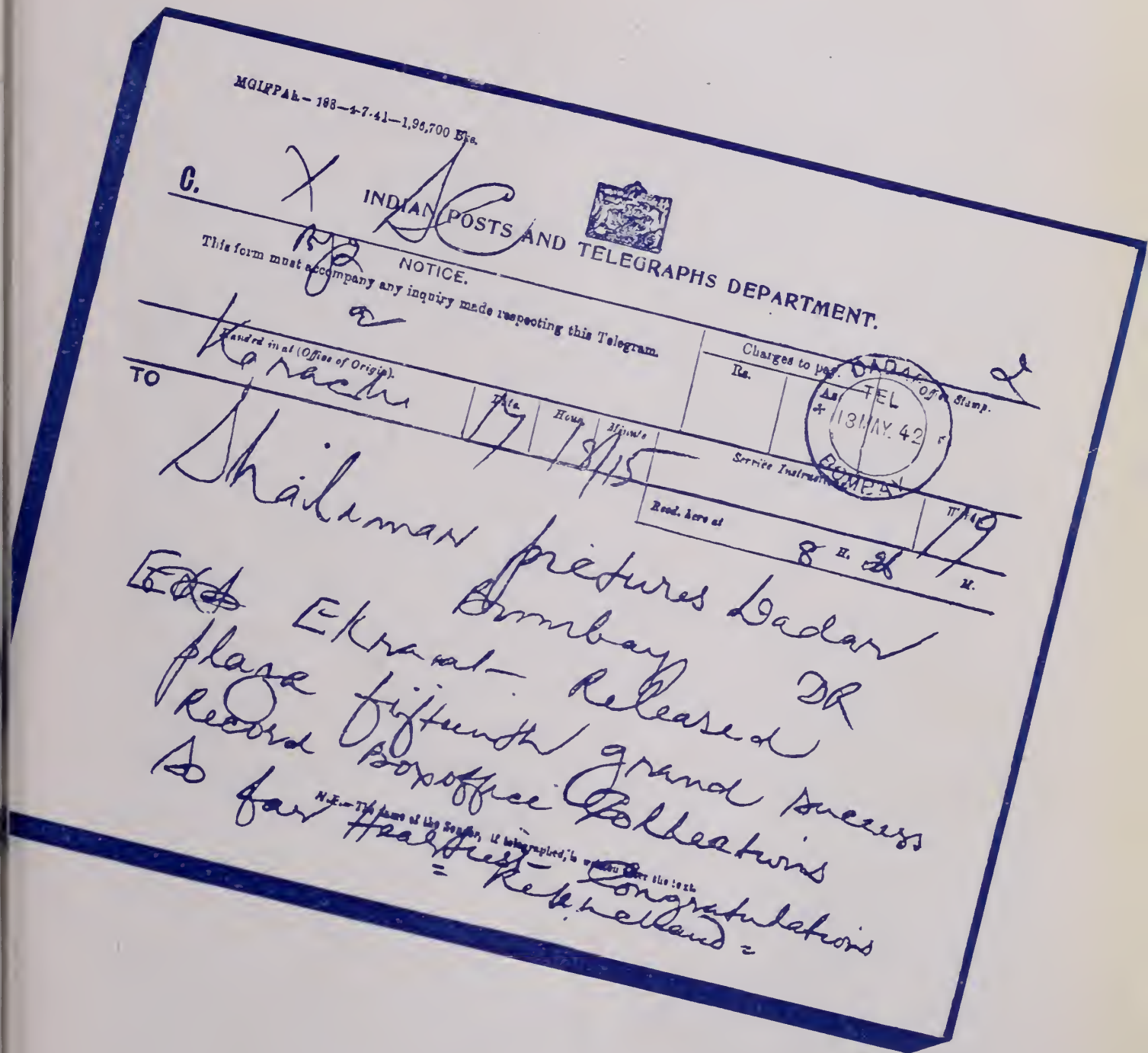
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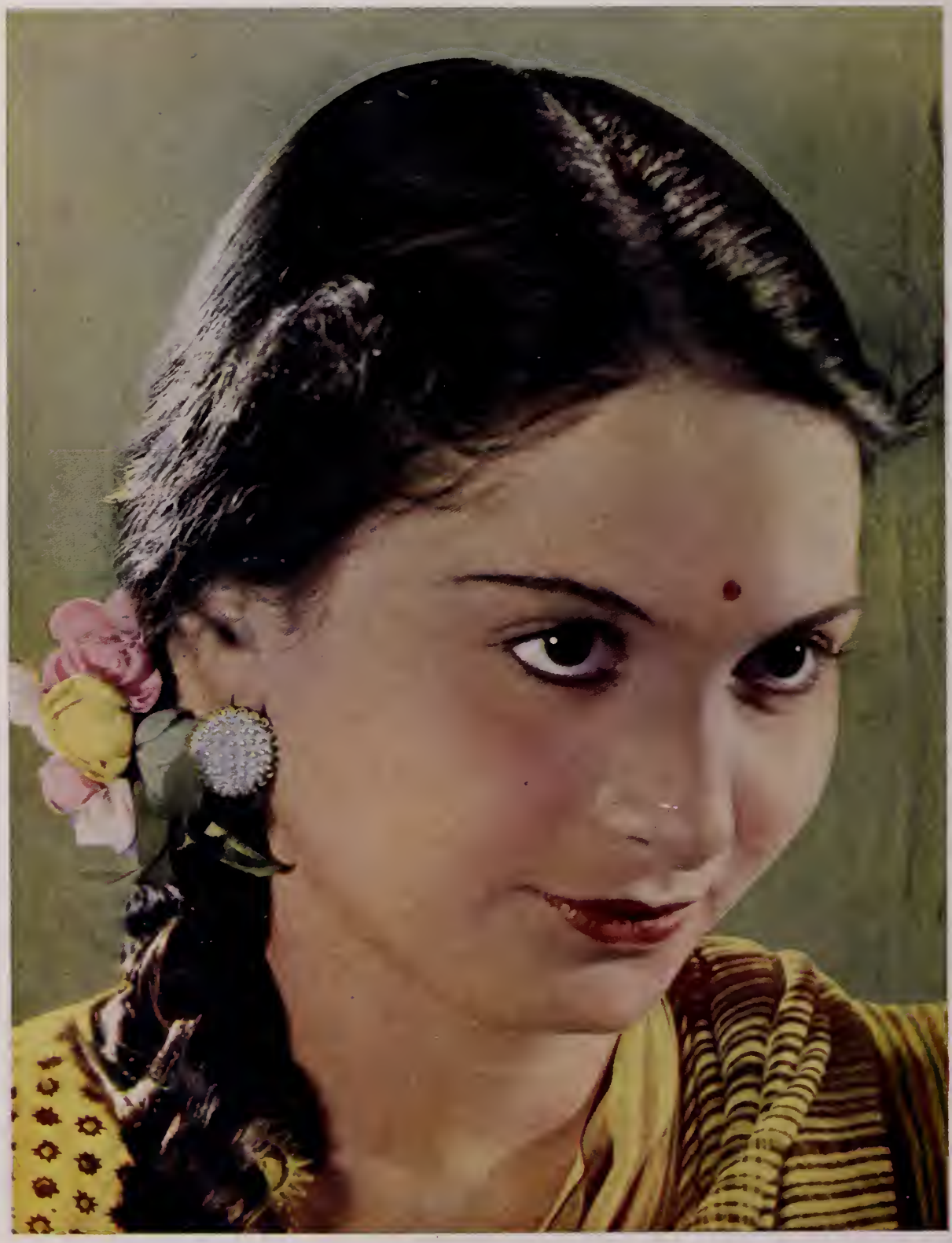
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BOMBAY



RATNAMALA—

Here is a pair of sweet eyes which a million eyes will ache to see in "The Station Master", a social picture of Prakash Pictures, now running at the Minerva Talkies, Bombay.



FAZLI BROTHERS (Calcutta)

"Masoom", their social picture, featuring Ramola, Anis Khatoon and Mazhar Khan, will be on the screen in Bombay at the Imperial Cinema very shortly. Another picture of theirs called "Chowranghee", in two versions Hindi and Bengali, has been completed at Calcutta, and by the time this is in print it is likely to be released there.

In his recent visit to Bombay, Mr. S. F. Hasnain, the Managing Director of the Company, signed down Motilal and Chandramohan, two prominent stars of Bombay for a social picture called "The College" which will be produced in Bombay at the Famous Cine Studios.

PRABHAT FILM CO. (Poona)

Under the direction of Raja Nene shooting is going on consistently of "Ten O'clock", a social story which the newly organized Prabhat Studios have taken up for production. Directors Damle and Fatehlal are also busy with a socio-historical subject called "Ram Shastri".

Still another picture which is likely to go into production almost immediately is a story written by Khwaja Ahmed Abbas, critic and journalist.

PANCHOLI ART PICTURES (Lahore)

"Khan-Daan" is drawing huge crowds at the West End Cinema, and incidentally it is a confirmed box-office success. It is a worthy successor to "Khazanchi" and is an improvement on the previous picture in all-round production values.

Director Moti Gidwani has almost finished the shooting of "Zamindar" in which Shanta Apte is featuring. This picture is likely to be completed by the middle of this month and will probably be released in the North immediately.

BOMBAY TALKIES (Bombay)

"Basant", the next social story of this studio, is now in the editing room and we are told that Ulhas and Mumtaz Shanti have given beautiful performances under the able direction of Mr. Amiya Chakrabarty.

The story of this picture has been very carefully prepared and it is expected to maintain the incomparable traditions of successes already established by this studio.

SHALIMAR PICTURES (Bombay)

News comes to us from Karachi, Plaza Talkies, that "Ek Raat", the maiden production of this company directed by Mr. W. Z. Ahmed, received a tremendous ovation when it was released at the city theatre.

It is reported that Producer-Director W. Z. Ahmed travelled with the star Neena to Karachi on the occasion of the premiere of the picture. Reports confirm that Neena is a terrific success and it is said that never before has such beautiful Urdu been spoken on the screen as Neena has done.

JANAK PICTURES (Bombay)

"Rai Saheb" was very well received at the Lamington Talkies and not only do the people seem to like it, but even the critics seem to have appreciated the picture very much. The success of this first social story of Janak Pictures provides enough encouragement for Producer Chhotubhai Desai to launch another production.

NATIONAL STUDIOS (Bombay)

"Vijay", the social story directed by Mohan Sinha, will shortly come to the Swastik Talkies in Bombay.



A bridal scene with Kaushalya as the bride attracts many people to see "Rai Saheb" at the Lamington Talkies, Bombay.

At the studios they have got a number of pictures under production. some of them being "Apna Paraya" a social story, "Lalaji" a social comedy and "Roti" the spectacular production under the direction of Mr. Mehbooo.

PRAKASH PICTURES (Bombay)

"Station Master', a social story featuring Jagdish Sethi and others has had a splendid reception at the Minerva Talkies in Bombay. The picture is steadily gaining ground and the producers expect a pretty long run for the picture at the said cinema.

At the studios, they are preparing for another social story which will go into production immediately.

RANJIT MOVIETONE (Dadar)

"The Guest" or "Mehman', a social story directed by Mr. Chaturbhuj Doshi, is released in Bombay at the Royal Opera House.

It is really difficult to count the number of pictures that are actually under production at the Ranjit Studios under the different directors. But some of them which come to my mind immediately are "Arman", a social story featuring Motilal and Shamim directed by Kedar Sharma, "Sukh-Dukh", another social subject directed by Ram Daryani and "Bhakta Surdas", a new production featuring Saigal and Khurshid under the direction of Chaturbhuj Doshi.

KARDAR PRODUCTIONS (Bombay)

Producer-Director A. R. Kardar is busy making arrangements for his very first picture "Sharda", a social subject of which he has completed the paper work.

Director Kardar has planned a number of pictures and they are named "Bindiya", "Namaste" and "Shah Jehan".

AMAR PRODUCTIONS (Bombay)

"Khilauna" has been well received all over the country, and now the second picture of the company "Ankh Michowli", directed by Mr. Chowdhary, is ready for the screen. This picture features Nalini Jaywant and Sulochana, and is expected to obtain a very nice response at the box-offices.

SARASWATI CINETONE (Poona)

"Avaz", a social story featuring Maya Banerji has been liked by the critics and is now running at the Swastik Talkies, Bombay. Producer Dada Saheb Torney is at present in Bombay, making fresh production arrangements for new social pictures which he has planned on an ambitious scale.

BHARAT PICTURES (Bombay)

This important distributing office has got a number of pictures ready for release. One of them is "Swaminath" featuring Shobhana Samarth which will be shortly released at the Lamington Talkies, Bombay.

CHITRA PRODUCTIONS (Bombay)

Producer C. R. Gvalani has made rapid progress in shooting "Between You And Me", a social picture featuring Leela Chitnis and Pahari Sanyal. The way Producer Gvalani looks satisfied with himself, we presume the picture is going to turn out a good box-office hit.

EASTERN PICTURES (Bombay)

"Badal", a social story featuring Zahur Raja and directed by the hero himself has at last been completed and confidential reports confirm that the picture has not only a good story, but is likely to be a good box-office success.

Already they are making preparations for the 2nd production and Producer R. S. Lakhani is busy making his own arrangements.

SELECT SERIAL SUPPLY CO. (Bombay)

Mr. Bachhubhai Raval, the boss of this distributing company, is securing new pictures for his circuit every day. Some of the latest pictures with him are "Gora Kumbhar" and "Malan".

SWASTIK INDIA LTD. (Bombay)

This influential distributing office in Bombay has secured another picture called "Mata" which is a social story and which is likely to be on the screen very shortly.

NEW HUNS PICTURES (Kolhapur)

"Pahila Palna", a social story in Marathi produced by Baburao Pendharkar is drawing large audiences at the Central Cinema in Bombay.

Mr. Baburao Pendharkar is now busy with another social comedy which will go into production in the beginning of the next month.



Lalita Pawar and Baburao Mahindrakar in "Gora Kumbhar".


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Filmindia Interviews The City Mayor

Pull Down Old Theatres Soon

Mr. Meherally's Dream Theatre

(By: Our Special Representative)

"Usually municipalities in India think that their job is to have an efficient system of water-supply, drainage, roads and street-lighting. The more progressive amongst them also have facilities for medical relief and primary education. But so far as art is concerned they think it is a luxury, with which municipalities are not concerned. The bigger municipalities provide music at their band-stands—But these are bare necessities, important as they are. Cultural education should be a responsibility of municipal organization. In Europe and America, municipalities provide so many cultural amenities," observed Mr. Yusuf J. Meherally, the Mayor of Bombay, in an interview for Filmindia.

Mr. Meherally is known to many as one of the most important and earnest young politicians in India. He is just thirty-six. He has already been seven times in jail. His name was suggested for Mayoralty when he was in the Lahore Central Jail. And not very long ago he was a detenue with me for a year. His political life is full of events, and responsibilities. He has been a member of the Bombay Provincial Congress Committee since 1929, and a member of A.I.C.C. for many years. He is a socialist as every intelligent young Indian is. He is at present the General Secretary of the Congress Socialist Party. At the time of the Congress Session in Bombay and during the C.D. movement he was the G.O.C. He was the founder and the inspirer of the Youth Movement in India. There must be thousands of youths throughout India today who owe their sincere gratitude to Mr. Meherally for guiding them in selection of political literary and art books and actually providing them with the same. His astonishingly rich collection of varied books is known throughout the country.

I have said much but not enough. The youngest Mayor of Bombay is a student of art and sincere lover of Indian sculpture, painting, literature and music. There are very few politicians in India of such varied taste and understanding. His political activities are punctuated with study tours on Indian Art.

Four years ago he covered Europe and America. To study European art and politics he toured through Italy, Germany, France, England, Switzerland etc. He was in Mexico and U.S.A. and was invited to give talks on India by important organizations. He was given reception by League of Authors and Artists in America and England He was invited by people like Bertrand Russel, John Strachy, Lord Lothian, Cardenas, The Mexican President and many world-known people. He visited and studied Turkey, Persia, Egypt, Iraq and Syria.

I am afraid I have still not said enough about our Mayor. If I stop here and allow the readers to complete the picture of the Mayor for themselves I shall have put them on a wrong track. His artistic inclinations have not made him a Bohemian as one would be led to believe. He is a teetotaller, non-smoker and bachelor. In this respect he is an ideal follower of the Mahatma. Don't ask me how he reconciles it with his love for art and artistic temperament. Have I damped your natural curiosity to know what the Mayor of Bombay thinks of art-life of the city? Well, then you are completely mistaken. There are not many persons who have given so much thought to the artistic demand of life as our Mayor has done.



Mr. Yusuf J. Meherally, Mayor of Bombay.

MUNICIPAL THEATRE

Just a mention of a Municipal Theatre from me, inspired Mr. Meherally to pour out his ideas as to what Bombay needs in her artistic life.

His idea of a municipal theatre is a grand conception for any intelligent citizen. He naturally regrets that the life of a Mayor is generally too short for executing uncommon and new plans for a city. "Oh! A municipal theatre," Mr. Meherally said, "I would like to have a beautiful and suitably decorated building, specially constructed for a city like Bombay. To be more exact I would like to have a couple of buildings scattered in different parts of Bombay. Such an institution should be in the heart of Bombay and not in the swell part of the city. One in a locality like Dhobi Talao or Girgaum and another in the mill-area, say, in Parel."

His conception of a municipal theatre is something on the line of Caxton Hall in London. "The main municipal theatre, must be added on to a first class reading room, where one could get all the newspapers and magazines available in India and first class European and American journals. Also a library with books on art, music and literature, Indian as well as foreign."

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"In the municipal theatre itself there should be a provision of staging a good drama, exhibition of cultural, educational and documentary films. The fees for such should be nominal. The hall itself must be most comfortable and tastefully decorated with murals. There should be also an accommodation for first-class concerts and classical dances With the existence of such a Hall, a Mayor could invite world famous Indian and foreign artistes, such as Uday Shankar and Paul Robson, for a couple of performances for the benefit of the citizens. I would even like to make it compulsory that the big artistes should give a couple of free performances in a municipal theatre at the end of their posh performances in the city, to the citizens who can't afford to visit expensive shows.

"A municipal theatre must serve as a people's university for the artistic development of the masses. I firmly believe that art will appeal to all, if not at once, gradually. Classical singers and musicians like Aladiakhan and Heifitz might not appeal to the audience in Parel, but surely there is a mass of audience elsewhere who would be too glad to avail themselves of such opportunities if the charges are kept suitably low and the performances are given in a locality, not far from the heart of the city. Artistes like Uday Shankar would not only benefit the masses, but their art itself will grow and deepen by coming in contact with the toiling masses."

"I would like to have also an art gallery, where the local artistes, as well as the artiste-guests, should be able to hold their art exhibitions. In such cases the rent should be nominal, just to cover light facilities, etc. The theatre also should be available for enterprising amateurs and experimentists, at very low rents. There should also be a hall for public lectures on different topics, such as art, science, hygiene, literature, politics, etc."

"I would like to have a cosy and tasteful cafe and milk dairy attached to it, where pure and cheap milk and excellent pastry and confectionery should be procured from a municipal dairy and a municipal bakery."

A MUNICIPAL FILM

As a lover of art, the Mayor realises that the artistic talents in the city and the country are not given any scope to work and develop. He continued "I would like to have something like Works' Projects Administration in America. I would like to see our youthful and imaginative painters do murals for municipal buildings, the corporation halls, the schools etc. I would like all artistes to be given an opportunity and not allowed to rot. But unfortunately there are not *even few* who would agree with me in such projects."

I drew his attention to the fact that the citizens know so little of the varied functions of the municipal corporation and possibilities of improvements and suggested that the municipality should make a film to convey to the public its various important activities so that there will be intelligent co-operation between the citizens and the corporation. The Mayor considered it as an excellent idea.

When I asked him as to why the aid of the films was not taken to educate children and adults, the Mayor replied that in a poor country like India this is feasible only if there is a municipal theatre at the disposal of a municipality. But he agreed that suitable films are an essential part of modern education.

To my question whether he had seen any of the films made by the Labour Welfare Department of the Government of Bombay and by the Film Advisory Board, he replied that he had heard about these institutions but owing to lack of time he had not seen their films and added that though he is fond of films rarely does he get time to visit a theatre. But whenever there is an excellent picture, recommended to him by his friends, on whose opinion he can rely, he tries to see it. The pictures that have appealed to him most, just to mention a few, are: "Emil Zola", "Good Earth", "Mr. Smith Goes To Washington,', "Ninotchka" "Lincoln", "Grapes of Wrath", "Life of Beethoven". Of Indian pictures he has seen a few and the ones he liked were "Devdas," "Chandidas," "President" and a couple more. He said that several Indian pictures he had seen were splendid, but others were disappointing. No doubt there is a tremendous improvement dur-



After seeing "Basant" many fans would willingly run to do that, but by the time Ulhas will have removed the thorn and only the delicate foot may be used, though Mumtaz Shanti is known for her sweet nature.


Eastern Pictures
PRESENT
ADHARANI
ZAHUR R
URMILA
BADAL
S. NAZIR
Directed By
ZAHUR RAJA
Produced By
LAKHANI
بادل
Coming — Soon
Next
"RASTI"
KHAYAM
EASTERN PICTURE
MUSHTAQ
HUSAIN

ing last few years in the standard of production and technique and that was very gratifying but still he would say that generally they are too long, the subject matter is not fully exploited and sometimes, the treatment is conventional without a proper background of realism.

When I asked him as to what sort of themes Indian picture should depict he replied, "I would like to see life of an Indian peasant in his social and political setting—rural indebtedness, tragedies from addiction to drink, antiquated social customs etc. Then films on the evils of child marriage and unequal marriages and so many other problems of India today." In short he said, a film should educate the masses—make the issues clearer. He believes that a film with purpose could entertain the public more and serve the national ideals better than those which are built in air. Entertainment and education must go hand in hand and that has been achieved in all great works of art.

CONDEMNS DISHONEST PUBLICITY

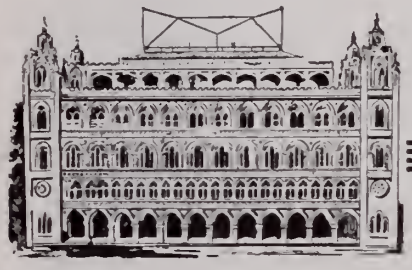
The Mayor did not approve of dishonest publicity methods of certain producers and exhibitors which misguide the public and snatch from them their hard-earned money and their hour of leisure. A wrong publicity deserves severest condemnation.

He considers the film industry should be a part of the national planning. There should be no political censorship but it is essential in case of films which create perverted interest in vices and crimes. A film of real artistic merit should never suffer from censor's scissors.

As regards entertainment tax, he opines that lower seats should not be taxed. But expensive seats should be taxed and this is done in every country.

When I drew his attention to the unhygenic conditions of certain theatres in Bombay, such as lack of ventilation etc., he said that this should not be tolerated and some drastic action must be taken. As a matter of fact old typed, unsuitable theatres should be either pulled down or they should be used for some other purpose. The municipality might pay a small subsidy to liquidate old rotten theatres. Sooner they are scrapped the better. A place of entertainment should not be a place for breeding diseases. They must be cosy and clean.

Let us hope that our energetic and unique Mayor gets co-operation from his colleagues, subordinates and the public to realise his worthy plans.



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S. FAZLI







Oh "This Wretched Hindustan" Says Dr. Ambedkar!

Condemns Deification Of Men In Films!

Shatter Idols Of Rama And Other Gods

By our Special Representative)

To talk to Dr. B. R. Ambedkakr is to get an opportunity of loading one's brain with useful information of various kinds and listening to some curious views on men and things. When you get going with him, he is ready to let you talk but you prefer to let him lead, because it is to your own benefit. He is such a talking encyclopaedia.

The learned Doctor has not many interests. His only passion is reading. Even writing has a second place. He writes only when he has a call for it from within. But reading he does all time. I have often had the good fortune of consulting him on matters of public interest and it is not less often that he volunteered to dilate on them. This time I went to ask him questions about the films, their producers, his ideas about their functions and whatever else he would like to say about them.

My appointment was to see him at his house at Dadar. But as he is now in the midst of his book "What the Hindus Have Done To Us" he goes to the Bombay University Library to read and hunt up references. He had clean forgotten about the appointment and I had to find him burried in a book on Buddhism. As soon as he caught sight of me he closed his book, put his pencils and everything in a rather bulky leather bag and said "Let us go down. We cannot disturb other people here by our talk." There was no formal "I am sorry etc."

A RELAXATION TO THE HIGH-STRUNG

"It is a good change for me to have to talk on films, but I am not sure that I shall say something that is really useful or worth while. To my mind, films have a particularly important function to perform in India. Our people are too serious. They do not know how to laugh at things and themselves and enjoy life. This seriousness means concentration of nerves and therefore exhaustion of energy for no useful purpose whatever.

"Theirs is a drab, dreary existence—an imposition as it were. I have a feeling that we regard coming to life here as a punishment by God. Films are the best medium of teaching our people to see life, to laugh at it, to laugh at themselves, to indulge in self-inquiry and self-criticism. Films are within the reach of all and I wish they spread about in every nook and corner of the country, because they perform this much-needed task of providing relaxation to our highly-strung people."



Dr. B. R. Ambedkar, scholar, politician and lawyer, a friend of the underdog and leader of the Depressed Classes.

As the Doctor kept talking, two or three people passed and wished him. He was not attentive and did not respond. This naturally provoked me to a little mischievous school-boyish laughter. He thought I was doubting his statement about the extra-seriousness of Indians. So he pointed his finger at me and remarked "You doubt the truth of my statement? Take my own case. I take myself very seriously, whatever people think of me. I am often dubbed an eccentric. I don't care. Amusement has practically no place in my life. How many films I have seen, you think, in my whole life? Not more than a dozen. Don't I know that there were a hundred others, which would have done me good, if I had seen them? But I have denied myself a legitimate enjoyment. This is a kind of self--torture in which all Indians indulge and they delude themselves that they are great philosophers, believers in the emptiness of life and omniscience and omnipotence of God. My wife was such a good soul, but she thought she was committing some sin and erring against her God whenever she let herself have a hearty laugh or indulged in a little mirthful or gay talk. That is the way we are made and I hope films will act as a corrective to us."

That was the learned Doctor's way of welcoming films in our midst. When he described his late wife, I could not help feeling that he was describing traditional Indian womanhood, brought up in orthodox surroundings.

BIRTH OF AN INDIAN BABY?

Jumping on to the part, the films can very effectively play in educating the masses of this country, he said, he was not aware whether they had begun to use the films instead of the black-board and the lecturers on a very large scale in even America and Europe. He conceded that they must be doing everything in their power in Russia in their expert efficient way.

"Our people, the adults and the grown-ups and not merely childern, need to be taught for instance, in our urban as well as rural areas, how to live, take care of the body, keep away from disease. Producers of pictures in this country would be doing a great patriotic service if they made such pictures and showed them to our masses.



Wondering! Shamim adds sex appeal to "The Guest", a Ranjit picture.

"I saw a little while back a picture called "The Birth of a Baby." That is my idea of an educational and a propaganda picture. There was not a single celebrated star in that picture. All the people who were doctors, nurses, patients, husbands and wives in that picture were quite ordinary folk. With what wonderful effect, the picture teaches how girls and boys in their teens, in marital, prenuptial and post-nuptial stages should behave and take care of the new borns. What effective propaganda against abortions of the undesirable sort and in favour of birth control of the right kind did the picture contain! I wish some producing company here got permission to copy that picture, with slight alterations to suit the Indian scene. It would be a very necessary social service."

THE DOCTOR'S MISFORTUNE

"I am, in no sense a film man, not even fan. I reckon it as a misfortune. But when sufficiently advanced in life, you cannot change your habits and tastes. My only passion is books. I am a voracious and I hope a discriminating reader of them. I write a book, now and then, when there is an irrepressible prompting. But I do wish films were my passion. They are undoubtedly a far more effective and potential means of education than books. Most men have to learn by visual images, pictures of things. You make full use of all your senses, when you see a film and that makes education easier and more effective. If my message has any value to readers of "filmindia" I shall ask them to take as varied and as absorbing as possible an interest in films and their manifold uses for social well-being and social service."

Here I butted in, "don't you think that a film of the movement for the uplift and liberation of the depressed classes as it has developed till to-day will make excellent propaganda for the removal of untouchability from our midst, if some idealist and progressive producer does it ?"

"Of course it will. But our producers have yet to get out of the mythological stupidities, oddities and deification of mere men. Indeed, you are making an exceedingly welcome proposal. Instead of having the stories of Ekanath and Chokha Mela with all their eccentricities and miracles as superstitiously transferred to the screen as they are chewed with delicious devotion by our Kirtankars and Puraniks, which promote superstitions on a vast scale with 20th century apparatus, our producers will do well to depict how the depressed class movement has outgrown its humanitarian and religious shell and broken into a self-reliant movement, demanding the Rights of Men.



Producer-Director Kardar so always a good host. At the Governor's Pavilion in the Cricket Club, he gave an exclusive tea party to Producer Dalsukh Pancholi (second from left). To Pancholi's left is Shobhana Samarth and to her left is Baburao Pai and to the extreme right is the host, Mr. A. R. Kardar.

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"I would also love to find our idols, shattered on the screen. I mean idols like Rama and others must be exposed and shown in their true colours. All our stories from the Puranas will have to be completely revised in the light of modern research and presented in their correct historical perspective. I do not expect any producer to do this and incur the displeasure and disfavour of his present docile clientele. But, a documentary of our movement containing an exposure, or to speak palatably the correct representation of the role of the social reformers like V. R. Shinde and humanitarians like Gandhi, Birla and Thakkar and the Nasik and Mahad Satyagraha episodes would please me very much indeed. We are sick of merely being called Harijans, or done kindness to. We want to have equal opportunities with all other human beings and those too not merely conceded in the academic fashion of the Declaration of Rights as obtained in the Constitution of United States of America. We will never rest content until we get economic equality too, which will be secured only in a socialist society and under a socialist State. If I have my way in making a documentary of our movement, I shall find place for this idealism in it."

OH, THIS WRETCHED HINDUSTHAN!

The learned Doctor had suggested an excellent theme to our producers and as I had already taken a good deal of his time, I was about to do some hearty thanksgiving and say good-bye when he rose in his seat, put a hand on my shoulder and said "I must tell you something about a very important aspect of films. Films are to be enjoyed in a theatre. Everybody has a right to entertain himself, when he pays the price thereof. But nobody has a right to claim more."

I was wondering what new theme he had started to work upon. He was getting sarcastic, as he does quite frequently and when he is so he makes a peculiar face, puts his hands in his trouser-pockets stares at you and speaks somewhat more steadily, laying emphasis on each word he utters.

He went on, "Your purchasing a ticket for a show does not entitle you to spit your beetle-juice and worse in front of your seat, you also don't get the right to keep talking shop with your friend, to the annoyance of people sitting next to you or eat and drink while the show is on and spoil other people's clothes and enjoyment. All these things will stop only when a code of behaviour in public places will evolve. You will find in every theatre a board, telling you that smoking was strictly prohibited but numerous people would be found breaking that rule and annoying not a few non-smoking men and women. We lack ordinary courtesies and good manners which are common in Western life. When shall we cultivate them? And suddenly, he burst out in Marathi "Oh God, what will you do with this wretched Hindustan!"



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OUR REVIEW

"Rai Saheb" Draws Well At Lamington

Kaushalya's Promising Performance

Here is a drama in hypothesis which argues about the fate of the child widows in Hindu society. The plot of the story is strung together with a number of coincidences, the major one—the meeting between the hero and the heroine—stretching the imagination a bit too much.

Forgetting for a while this ersatz material on which the entire plot is built, the picture story becomes quite entertaining throughout, packed as it is by numerous true-to-life incidents.

As a picture for entertainment with instruction cleverly camouflaged, "Rai Saheb" becomes quite a worthy maiden contribution to the Indian screen.

Manorama, a young married girl of the villages, gets news of her husband's death in the city. Somehow, she refuses to believe the news and bolts from her family towards the city with the faith that she will meet her husband some day.

The hero, Prakash and later known as Ramesh, is adopted by Rai Saheb, a rich city millionaire. In his home town the parents of Prakash give up the search thinking the boy to be dead.

On the other hand, the parents of Manorama think that she has committed suicide at the news of her husband's death.

Manorama now becomes Shobha, a stage actress and plays in a City theatre. There, through sheer coincidence, she meets Ramesh—previously Prakash, her husband—without knowing who he is. Ramesh is equally in the dark.

RAI SAHEB

Producers:	*Janak Pictures*
Language:	*Hindusthani*
Story:	*S. M. Yusoof*
Dialogues & Songs:	*Wahid Qureshi*
Photography:	*Ahmedullah*
Recording:	*Behram Bharucha*
Producer:	*Chhotubhai Desai*
Cast:	*Jagdish, Kaushalya, Triloke, Ratan Bai etc.*
Released At:	*Lamington Talkies*
Date of Release:	*16th May* 1942

Director: S. M. YUSOOF

Shobha and Ramesh meet each other several times and they fall in love with each other. This love is put to the usual acid tests and many a time the heart of the audience goes out in sympathy to the heroine whose blind faith in men and their virtue is pathetically portrayed.

Ultimately the plot works itself out to a satisfactory solution in a wedding ceremony which becomes superfluous as the hero and the heroine are already married.

GOOD PRODUCTION VALUES

Considering that this is the very first production of a new producer, the picture has admirable production values.

The photography is tolerably good, but the sound called for a little more care. The songs, however, are very well recorded and do attract attention when Ratan Bai puts them over.

The best part of the picture is its excellent dialogues by Wahid Qureshi. From situation to situation, he has kept audience interest alive by suitable and sparkling dialogue which comes as a refreshing novelty after a long time on the Indian screen. We have been so much bored by tiresome, stereotyped sentences and words joined together by hack-writers that we welcome the smart stuff of Wahid Qureishi in the hope that he will do better in future.

Among the players, Jagdish Sethi and Ratan Bai easily lead the rest of the crowd of amateurs. As Rai Saheb, the rich, whimsical and pathetic millionaire, Jagdish could be said to have done well.

But at places one wishes Jagdish would not use his affected lisp and stammer so often.

Ratan Bai sings a couple of songs well and gives a popular performance in a sympathetic role. She is too good and seasoned an artiste to let down the fans.

Kaushalya, still trembling at that uncertain age, acquits herself creditably in a role which would have made more experienced stars think twice.

As the picture has the traditional good wife theme with a slightly bold deviation, it is likely to be popular both with the masses and the intelligentsia.

As an entertainment, the picture is definitely worth seeing.



Ulhas and Mumtaz Shanti make a new romantic team in "Basant", the next social picture of Bombay Talkies.



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JANAK'S MAIDEN SOCIAL PRODUCTION 'RAI SAHEB' is getting popular at Lamington, Bomba
after week. It is directed by S. M. YUSOOF and features JAGDISH Sethi, Ratanbai, Kaushalya, T
Gope, M. MUSHARAF & OTHERS. PRIOR to the release it was shown to over six hundred gues
all of them found the picture "surprisingly good".

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Hyacinth And The Mystery Woman

Doings At Neena's Dinner Table

By: Hyacinth

I am a hypocrite, a snake in the grass and the feminine version of a cad. I went to see Neena as a friend, accepted her hospitality and now I've turned traitor. She invited me to lunch along with Baburao Patel and Rita Carlyle not knowing that I was "Hyacinth" of "filmindia" and not knowing that her privacy was about to be endangered.

You and I have read about Neena as a mystery woman. We have thought of her with the same awe as we have thought of Garbo. But her's, unlike Garbo's, is not the sphinx-like type of fascination. She is just a lovely woman who wishes her private life to remain private. Unlike many stars she does not use this cloak of mystery to conceal a murky past. Why then, you will ask, have I violated Neena's privacy? I have done this because as I have said so often before, all stars are public property and when they become famous they must sacrifice privacy for fame.

Neena cannot remain a mystery forever. Her fans have given her a spectacular welcome and in return they deserve to be told something about her life. Not everything perhaps, but just enough to stop their clamouring for news of her.

I propose to provide a literary tit-bit to appease their hunger for news.

We arrived late for our luncheon date with Neena and found she was having several others to lunch as well, so in the confusion of How-d'you-do's I did not get much chance to look at Neena. When we sat down to lunch I found it even harder to get a look at her. The table was laden with food and in front of me was a large roasted chicken which obstructed my view and was altogether rather a nuisance until it was consumed by Baburao Patel who has the father and mother of all good appetites. Then I took stock of Neena. She is slight, weighing about 108 lbs. and measuring roughly 5' 2". Her hair is brown and curls at the temples and her eyes are large and light brown in colour. Her skin is clear and of an attractive light gold-brown shade. Her nose is small and straight and her mouth curves delightfully when she smiles. Without being too lavish with my bouquets I can say that Neena is better-looking even than the film industry's current beauty queen Naseem.



A large roasted chicken obstructed my view, until it was consumed by Baburao Patel.

Her's is a quiet beauty. She is not vivacious or glamourous but you are always conscious of her presence even though she sits quietly in the background and does not talk much. When we had all had a little more than an elegant sufficiency of food we retired to the sitting room where I began my career of hypocrisy. By cleverly or perhaps I should say artfully turning the conversation from beauty culture to acting and then to childhood reminiscences I managed to draw quite a lot out of Neena, poor unsuspecting girl that she is.



Miss Neena

NEENA AT THE RACES

She is 22 years old and was born on the 12th July in Aligarh. She is the eldest child in a family of six children. Her father who stayed in Lucknow was City Magistrate, then Inspector General of Registration and also Secretary to the local Government.

Producer-Director W. Z. Ahmed a great friend of theirs, persuaded Neena to become an actress. She was reluctant, because she knew there would be opposition from her family, but eventually she agreed. She was nervous at first, but soon got into the swing of things and decided acting was fun even if it was hard work sometimes.

She has made her first film "Ek Raat" with Prithviraj but the people have not seen the film generally yet. Those who have, in Karachi, rave about her performance and experts in Urdu say, she speaks the most perfect Urdu that has ever been heard on the Indian screen. Her next film is going to be called "Mun-Ki-Jeet". She is going to



Neena will probably faint when the first bomb drops.

make acting her career. She would like to play in tragedies because she finds it easier to cry for the cameras than to laugh.

Although the public has not yet seen Neena on the screen she has already received thousands of fan letters. "Filmindia' had just printed their second advertisement of Neena when she began to receive 200 fan letters a day. She went once to the Races with her friends and her fans who had never seen her acting recognized her immediately and followed her around to get a better look at her. They left the horses alone.

HER Rs. 70/- PERFUME

It was easy to get Neena to talk about feminine things like clothes and make-up. She uses only Max-Factor's lipstick and occasionally a little powder. Her favourite perfume is "Crepe-de-Chine". She has just bought a Rs. 70/- bottle of it. Her favourite colour is blue and after that she likes wearing white best. When I met her she was dressed in a full white Punjabi costume. Long loose trousers, a tunic of white lace and a transparent scarf sprinkled with silver stars draped over her shoulders. She had gold leather sandals on her feet, which come from Lahore. She likes heavy old jewellery but only wears it on special occasions.

Neena is very domesticated but prefers to supervise the house work than to do it herself. Neena likes going for walks and to the pictures but otherwise she has no other recreation.

Neena is not going to run away from Bombay if bombs are dropped because she wants to experience war. She is a nervous person and will probably faint when the first bomb drops but she is determined to stay.

She is a very modest young woman. So far her sudden rise to fame has not given her a swollen head. Her chief charm lies in her simplicity; she is a great believer in simplicity and says she will never change. Cynics will say that before very long she will become like all the other stars, sophisticated and worldly. I say 'no'.



Not even Ahmed can make me think otherwise.

She is too absorbed by her love for her friends and her family to 'sell' herself completely to the industry and become a hard and conceited career woman.

If by removing some of the mystery which surrounds Neena, I have damaged her career in any way I apologise to her. But I am almost sure that a little publicity about her private life will only serve to increase Neena's popularity and not even her Director Ahmed, with his newly-acquired and impressive moustachios, can make me think otherwise.



Seems to be quite a pleasant bit seeing that Mumtaz Shanti is looking pleased in "Basant" a social picture of Bombay Talkies.

INDIRA

By: Dewan Sharar

The caravan of Bhim Rao, a veteran warrior and farmer of Kotar, wound its unhurrying way through the barren and rocky tract of the Chandela territory. Bhim Rao was bound for Mahoba, taking with him all his worldy possessions—his money, his whole stock of cattle and his motherless daughter Indira.

Indira was sixteen years old, most beautiful, and the apple of her father's eye. He had had nothing but the tyranny of the cruel and dissolute chief of Kotar, and planned to shake the dust of his native land off his feet, and seek a peaceful haven in the neighbouring state of Chandela Rajputs.

He went through the lonely barren path with his lordly caravan, a walking temptation to any robber minded to attack. And the worst and most desperate of all so minded was one Kalu with a price upon his head.

Kalu's chance came when the caravan had reached a narrow winding way between tall rocks. There his band fell upon Bhim Rao, with swords and spears. Bhim Rao and his handful of men defended the caravan valiantly but without avail. Bhim Rao fell slain by Kalu's sword; and after that there was no more heart in them.

Indira, stricken and agonised, knelt by her father's body, clasping it in her arms, heedless of all else.

Thus she did not see a fresh company of men, uniformed, and led by a tall young captain, come up at full speed by a path between the rocks, and attack the robbers. She looked up in bewilderment as the fighting broke out afresh.

It did not last long. Kalu and his band cornered and outnumbered fought severely to the finish and died like trapped rats.

The young captain saw Indira, and came over to her. His eyes looked with wonder upon her exquisite beauty.

"Who are you, maiden?" he asked.

"I am Indira, daughter of Thakur Bhim Rao, of Kotar," she said "this was my father's caravan, and this" —her voice shook—was my father."

"I am Dharam Singh, an officer in the Chandela army," the young captain said "my commander Veer Sain ordered the suppression of this robber. My duty is to bear the tidings of his death, together with all booty found in his possession to our headquarters at Mahoba. And you, Indira—I will see that you have safe conduct wherever you wish to go."

He took her to Mahoba where Commander Veer Sain listened to their tragic encounter with the robbers and commanded in all kindness and sympathy that she be provided with a comfortable home



"I am Indira. This was my father's caravan and there was my father."

in the little village of Sher Garh near Mahoba.

Gradually, as the time passed and the first violence of her sorrow abated she began to take interest in life again. Her companions in the village were kind to her, and she made friends with many.

* * *

Of all the rising officers in the army of the Chandelas, there was none who showed more promise than Veer Sain.

And of all the maidens of the district, there was none so beautiful so popular, or so full of charm as Indira.

As she grew and her loveliness continued to increase, folks used to say that it was a pity a marriage could not be arranged between those two, so splendid a couple they would make.

And indeed Indira had looked upon Veer Sain and admired him greatly; and Veer Sain had looked upon Indira and thought that he had never seen such beauty. But Indira was in love with Dharam Singh.

Dharam Singh was handsome and courageous and a trifle arrogant, and very much in love with Indira. Indira on her part thought him marvellous. She was greatly given to hero-worship. It was in her blood; she was a Rajputni, and the little village of Sher Garh was famous for the mighty warriors it bred. So when war broke out afresh with the Bhatti Rajputs, she bade him farewell.

"Come back soon and with yet more honours, Beloved," she said.

Ah, let us be betrothed and married as soon as I return, Indira. This will only be a little war, not a long campaign," said Dharam Singh, holding her close. "Why should we wait longer?"

"Why, indeed?" said Indira; and so it was settled.

* * *

But the little war against Bhattis became rather a big war. It stretched on, and did not look like finishing in a hurry.

On a summer night when the war against the Bhattis was nearly two months old, she found herself sleepless; and went to her window and leaned out looking into the shadowy garden and thinking of Dharam Singh.

Suddenly, she was aware of a faint sound at the far end of the garden. She strained her eyes to see; and presently discerned a man's dark figure that crept stealthily nearer, halting at length beneath her window. Then a face was upturned to her and a beloved voice spoke her name.

"Indira!" said Dharam Singh.

Indira waved a swift hand to him in signal, and raced a tip-toe down the stairs. In the dim garden she felt herself gathered tightly in her lover's arms.

"But, beloved, how has this come about?" she asked presently. "I thought there could be no leave for any soldier until the fighting was over?"

He laughed. "There is not. If there were, why do you suppose I came to you thus by stealth. I could bear the seperation no longer, Indira; I was starving for the sight of your face. In a very little while I must go back. If my absence is discovered I am a ruined man."

"You deserted your post?" Indira



"I loved you so dearly until to-night", she said, "but now I hate you. Go and never come again near me."

said incredulously. She stood back a little, searching his eyes. "You —you did that?"

"You threw your honour away when you slunk off from your post in the dark, like a coward! And you a Rajput. Oh—" Her voice broke with the stress of her anger and disappointment. "I loved you so dearly until to-night; but now I hate you. Do you hear? Go; and never come near me again as long as you live."

She turned and left him; and he went without another word.

* * *

Indira did not tell anyone the real reason of her break with Dharam Singh. She merely said that she has ceased to care for him, which was true. That one unthinking folly of his had killed her love completely. Perhaps it had never really been love at all, though she had thought it so, but only glamour.

Dharam Singh, his midnight escaped undiscovered, got himself transferred to another regiment, in a different part of the line, as far from Mahoba as possible. Thence, when the war against the Bhattis ended (so far as war against the Bhattis ever did end), he was sent to another station many miles away. And Veer Sain, coming home to Mahoba at the head of his men, victorious, his honours thick upon him, learned that Indira was now heartwhole, and proceeded to pay court to her.

They spoke sometimes of Dharam Singh. Veer Sain had known the young officer well. "I wondered at the time why he insisted on being transferred," he said. "Now I understand. There is nothing but sorrow to be gained by dwelling on the site of past happiness."

About the time the spring came round again they were married.

The guests had barely left, when a messenger galloped up and halted at the door, demanding speech with Veer Sain, telling him that he was urgently wanted.

Veer Sain smiled ruefully at his bride. "On this night of all nights. Do not be lonely, Beloved, I shall not be very long."

He departed after the messenger, and she heard the beat of his horse's hoofs diminish along the road.

Alone in the bridal chamber, she considered the future with grave shining eyes. She was inexpressibly happy. She went over to her mirror; it showed her a very exquisite face, with softly parted lips and starry eyes.

Suddenly, her heart gave a leap that seemed to shake the whole of her body.

There was no sound whatever in the room; but there was a movement reflected in the mirror.

The door of the bridal chamber was slowly, noiselessly opening! A man entered, tall and young, with his hands poised on the hilt of his sword; with the light sheer hatred flaming on his face—Dharam Singh!

With infinite stealth he came a little nearer; and a little nearer yet. She saw his grasp on the sword-hilt tighten in readiness. In a moment he would strike.

In that same instant she had decided on her course of action.

She suddenly wheeled, confronting him, with a convincing little exclamation of surprise. He halted, his sword half-way out of its scabbard, startled to bewilderment by the expression on her face.

She did the last thing on earth that he would have expected her to do. At sight of him her eyes widened amazedly, her lips parted in a sudden, joyful incredulous smile. She cried "Dharam!" in a voice that rang between happiness and tears. All in her bridal garb as she was, she ran straight forward into his arms. She flung herself round his neck.

"Dharam!" she said again. "Dharam, beloved, I thought I was never going to see you again! Oh, why, why did you wait so long, and come back too late?

His arms closed round her.

She suffered his embrace, and his eager kisses on her hair. She rested her head on his shoulder as if she had long yearned in vain to do so.

"Once I swore," said Indira, with a break in her voice, "that I hated you. It was false."

He caught her hands in his.

"Indira, you are mine, and not his!" he said with sudden passion. "You shall never be his! You love me still; you admit it; come away with me, then; or else let us both die here and now by my sword."

"Ah, wait, Dharam!" she cried. "This is no light choice you ask me to make. Either to be false to my marriage vows—and my ho-



"Do you suppose I let you touch and hold and kiss me?" she cried.

nour is very dear to me—or to die —and I do not want to die."

"Choose," said Dharam Singh inexorably.

For answer she dropped her head and came slowly over to him. In silence she hid her face against his breast. One small hand caught one of his and pressed it wordlessly against his cheek. The other—but Dharam Singh did not see it—stole downward by her side and closed upon the hilt of his sword.

The next instant she had sprung back, the sword in her hand, confronting him with blazing eyes.

"Now touch me at your peril, Dharam Singh!" she said.

Dharam Singh gave a stifled exclamation of fury; but she paid no heed.

"It would be no more than you deserve if I were to kill you for to-night's work!" she said low and fiercely, "do you suppose I let you touch and hold and kiss me for any other reason than to save my own life? Begone, and quickly."

* * *

Dharam Singh made no move to go. Instead, he snatched suddenly at the sword, grasping the hand with which she held it. They struggled for its possession. He twisted her wrist and she could feel her grip relaxing. She made a desperate effort and lunged forward with all her strength; and felt the blade's point meet something that offered but little resistance, and that for a second only. Dharam Singh without a word staggered backwards and fell full length across the bed, his own sword through his heart.

There was a noise of hoof-beats outside; a clatter of footsteps up the stairs. Veer Sain flung the door wide; and stood transfixed at what he saw.

Indira turned to him with a faint, wordless cry; and he caught her as she fell.



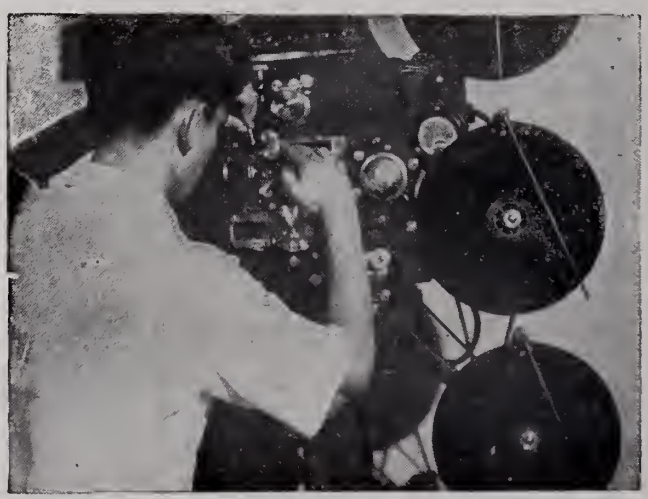
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Oh! This Business Of Stars And Fans

A Tip To Indian Valentinos

Have you ever written a fan letter to your favourite star and had no reply ? Have you ever seen a screen hero on the street and delighted called out to him only to have him give you, an icy stare ? If you have then you've probably got a nuts-to-all film-star's complex. You have our sympathy because although we have met too many stars to be a fan we know what it feels like to wave to someone who ignores us and to have to pretend we were just flexing our fingers all the time.

But while we agree that you have reason to feel peeved we also feel that we should say something in defence of the movie darlings. We are not an admirer of them but we do like to see fair play so we are going to give them their due.

You fans may argue that is is people like you who support the film industry and keep the stars where they are and that therefore the stars should always be ready to make friends with their fans.

Now in a way this is true, because without their fans to swell their public where would the famous actresses or actor be ?

On the other hand, the stars will argue that they are paid only to make films and that once their day's work is over they have a right to some privacy. They feel that they should be allowed to live like normal citizens and no respectable citizens ever make friends with any Tom, Dick or Harry who chooses to call out to them. In a way the stars are right. They are paid only to make films, but they must realize that all public figures can keep their popularity at the expense of privacy.

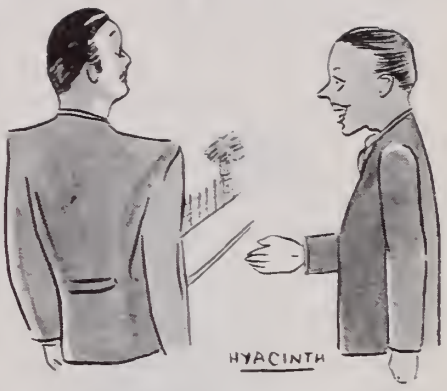
THE MODEST TYPES

Their fans see them on the screen as wonderful glamorous people who seem to belong to a make-believe world and when they see them in the flesh their natural impulse is to squeal with delight. Now there are some fans who not only squeal with delight but also start gesticulating and calling out the star's name so that crowds of people turn to stare or call out to the unfortunate actor or actress. There are some quiet unobtrusive stars like Prithviraj, Devika Rani and Leela Chitnis who might be embarrassed by publicity such as this. Some natures shrink from too much limelight. But these sauve quiet stars feel kindly towards their fans and would really like to be friends with them if it could be done in a quiet way. They would not mind a lone fan going up to them and asking for their autograph or stopping them just to say "Good-morning" and how much he liked their last picture.



—to pretend we were just flexing our fingers all the time.

Remember, among the actresses are many shy retiring girls who seem gay and bold on the screen but who in private life would shrink from strange men like any modest Indian girl. Many actresses have had unpleasant experiences with fans which prejudice them against them. Some have had fans calling at their houses at all hours to see them,



—only to have him give you an icy stare.

while others have been man-handled by rude pushing crowds of fans. These stars I have just mentioned are nearly all the movie kings and queens who are really serious about their work and would like to be friends with their fans but hate too much publicity.

But on the other hand there are some actors and actresses who feel it is beneath their dignity to mix with the common rabble and treat with disdain any advances their fans might make. This type deserves to slide down to the bottom-most rung of the ladder of fame.

Then there are those film darlings who make a great show of pretending to dislike publicity. Actually they glory in any attention they get from their fans because as a rule those belonging to this type are the up and coming stars who need just a little more public approval before they can arrive. You will find actors of this type doing their best to look conspicious and 'filmy.' They wear loud checked shirts, long hair with side burns and drive about in noisy flashy cars. They are a cheap lot and inwardly wallow in any attention they may get from their fans.

PRESENT THE KOHINOOR

Now let us consider this business of fan letters. How many of our stars have secretaries and therefore find it difficult to correspond with their fans because they have so little free time. But there are some stars who are just too lazy to bother to reply. These stars are doing their careers a lot of harm because each



—a nice long personal letter in reply from her.

unanswered letter may mean one fan less in their following.

Many fans write foolish impertinent letters to the stars and should never expect replies to them. Which respectably married actress likes to receive or would know how to reply to foolish letters? But any fan who writes a decent sensible letter to his favourite star has every right to expect a reply. Often as I have said before he does not receive one because the star has no time to reply.

In this case he should either stop writing or do something to make the star sit up and notice his letters. If he knows an actress collects precious stones and he possesses the Kohinoor diamond then he might write and tell her, he'd like to give it to her and then I am sure he'd get a nice long personal letter in reply.

Without stars there would be no film fans and without film fans there would be no stars. They are dependent on each other. But let the fan remember that the longer his favourite star remains a stranger to him the longer will the star's fascination last. For to know a star intimately is to realize that stars are after all just ordinary human beings.

Then let the film star remember what Valentino and Robert Taylor have suffered at the hands of their adoring fans and be thankful that star-worship is still in its infancy in India.



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What Wives Should Do With Hubbies

Hyacinth Prescribes Iced Pyjamas

With the temperature zooming to impossible heights, steam rising off the pavements and war news making our blood boil we are in such an over-heated state, we wouldn't be at all surprised if we suddenly burst into flames.

Desperately our thoughts turn to ways and means by which we may lessen the hot weather sufferings of our fellow men and cool our own perspiring frame.

First of all, we have come to the conclusion that men suffer more in the hot weather than women do. Consider the problem of the perspiring male. He rises in the morning feeling limp and unrefreshed after a stuffy night and steps into starched clothes with long sleeves and tight collars. Then he must hurry through his morning meal and get on to an overcrowded bus full of sweating humanity which will take him to a stuffy office. Here at the office the only breeze that will reach him will be from a slow working fan which he has to share with three other workers. For seven hours he sits at his desk trying to concentrate on his work while little rivulets run down his collar and his prickly-heat becomes particularly vicious.



She can lie in a tub of cold water until she is pleasingly cool again.

When his work is over he gets into another overcrowded bus and goes home. What does he do at home? He snaps at his wife, is irritable with his children, flings off his clothes, has a bath, refuses his food and gets into bed where he lies awake thinking ugly thoughts about bosses who don't provide air conditioning. Yes,he has a lot to put up with the average working man.

KEEPING THE HUSBAND COOL

And what of his wife? She has a much easier time. Everytime she feels hot she can lie in a tub of cold water until she is pleasantly cool again. Within the privacy of her home she can walk about in little



more than her birthday suit if she pleases. She can go about her household chores leisurely. She has no slave driver of a boss watching her like her husband has. It should be her job to keep her poor husband as cool as possible but she should begin by always looking delightfully cool and fresh herself. A man does not feel any less irritable when he comes home to find a greasy faced perspiring wife waiting for him.

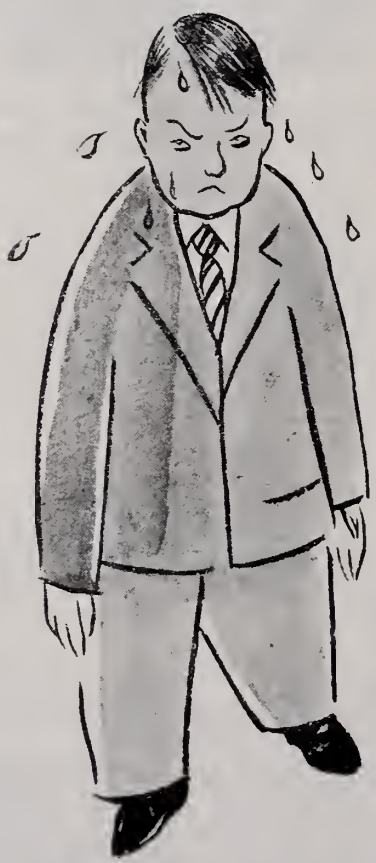
May be, we can help you to keep cool. If you have a placid sweet sort of nature you stand a much better chance of resisting the heat than a hot-tempered excitable person. So you must try to keep calm and unruffled during the hot weather. Don't lose your temper or let anything upset you. Think pleasant thoughts instead. If you can keep cool mentally then part of the battle is won already.

Next see that your house is a cool one. Get rid of dark curtains or bed covers which only draw heat. See that every room has a fan which works and get yourself a refrigerator if you haven't already got one. If your budget does not rise to a refrigerator then buy an ice-box because you've just got to have ice. Give your husband plenty of long iced drinks, iced lemon juice, iced coffee and iced fruit juice. Cut down spicy foods which are heating and give him plenty of fresh vegetables and fresh fruit. This will keep his inside cool and yours too if you follow the same diet.



Spray every bit of exposed skin with Eau-de-Cologne.

Now your bath. This is the time when you must really wallow in your bath. Plenty of cool water with a large splash of eau-de-cologne in it, freshly scented soap and a liberal sprinkling of bath powder to soothe your prickly heat. Lastly don't forget your deoderant to keep "B.O." at bay. See that your husband has an equally refreshing bath when he comes home. You can however omit the feminine touch from his by buying him an unscented bath powder if he has prickly heat or leaving out the bath powder altogether if he hasn't.



Consider the problem of the perspiring male.

ICED PYJAMAS

Frighten your dhobi into leaving the starch out of your husband's shirt and collars. Anything stiff and uncomfortably around his neck only add to his discomfort. Now about your own clothes. Wear the airiest most transparent saris you can find and let them be light coloured ones please, because as we've said before dark colours attract the heat.



Frighten your dhobie into leaving the starch out of your husband's shirt.

Buy yourself a large scent spray and fill it with eau-de-cologne. Eau-de-cologne is cheap and is one of the few perfumes which don't turn stale with age. Spray your neck, face, hands and every bit of exposed (unexposed too, if you like) skin with it. You'll feel beautifully cool and smell like heaven.

When your husband comes home in the evening and you've given him a nice cool bath and a nice cool drink, coax him into taking you out. Go for a walk by the sea or go for a drive if you have a car (and the petrol) but don't let him sit at home and think about the heat.

If you can, take him to the cinema. If you can't find an air-conditioned theatre then look for seats under a fan. Choose a nice gay comedy which you can laugh at.

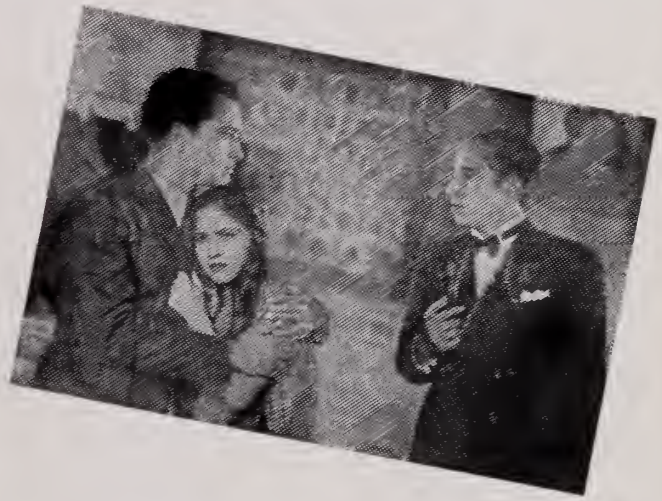
When you come home and it's time to go to bed surprise your lord and master by producing an iced pair of pyjamas for him to wear. (You've kept them wrapped in paper in the refrigerator all day). He'll go to bed thinking that hot weather isn't so bad after all and also that you're a swell wife.

As we've said before it should be a wife's job to keep herself and her husband cool. If he always finds her looking as fresh as a daisy and smelling better, he'll begin to think he's imagining the heat. Once you've got him feeling this way your battle is won and lady, you're a real heroine!



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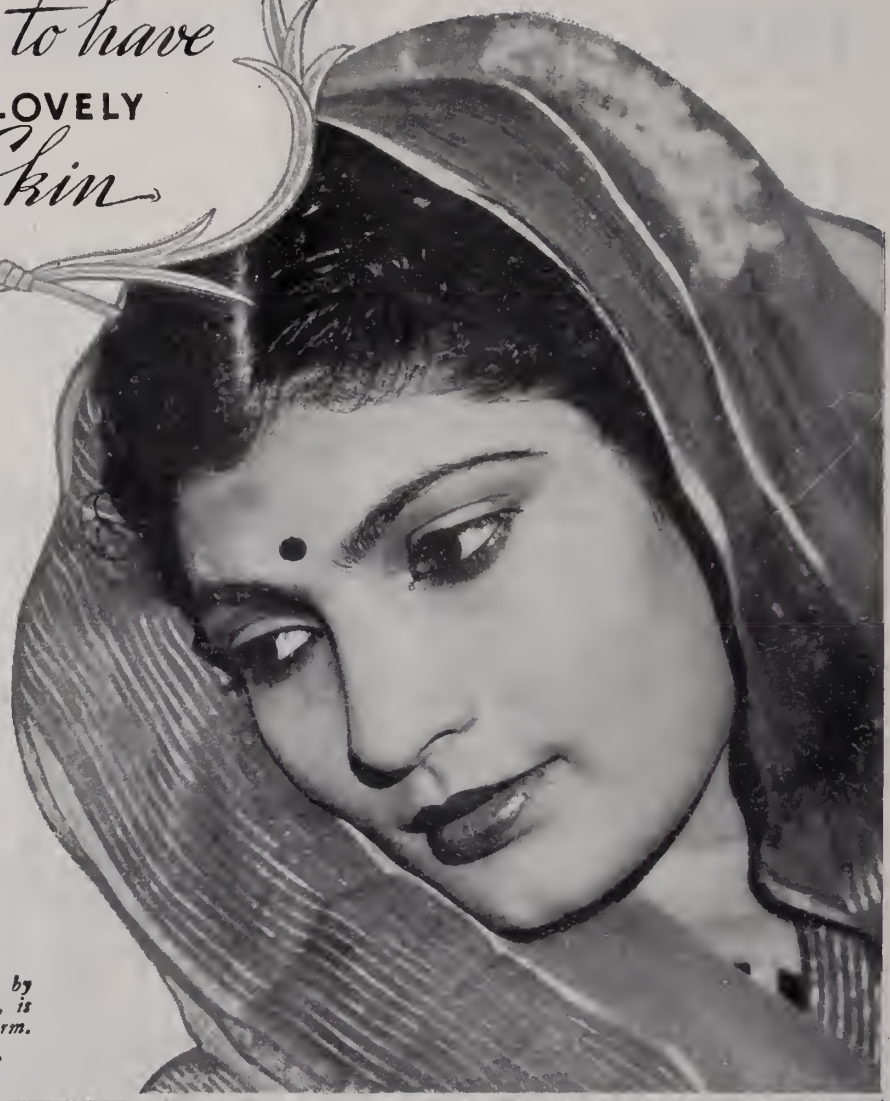
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TRAVEL ONLY WHEN YOU MUST


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JULY 1942

VOL. 8 No. 7.

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Editor: BABURAO PATEL

White Man Of The West

In October 1940, Alexander Shaw was brought to India as an "expert" to take charge of the production activities of the Film Advisory Board, an official institution intended for the production of short films for war propaganda.

Before October 1940, no one in India knew Alex Shaw, not even the film journalists whose business it is to know every thing in the film world. The reason was simple. Alex Shaw was an unknown man, even in England. True, he had produced or helped at production of a few documentary films but that was not enough to make him known anywhere.

This unknown man was dumped on us as an "expert" and during the year that he stayed in India, only three of his short films were released though we were told early in the year that as many as twenty-four would be produced.

At the end of the year Alex Shaw was sent back because the entire nation protested against this man. He had proved himself utterly useless for the expert job he was called upon to handle.

And in comparison with the quantity and quality of the work which he turned out during the year, his huge drawings, by way of salary, looked like day light robbery.

Making their peace with the inevitable folly of the Government in appointing this man as an expert, the members of the Film Advisory Board, with the idea of making the best of a bad job, welcomed Alex Shaw cordially amongst them.

Producer Jamshed Wadia, the Chairman of the Board welcoming Alex Shaw admitted having had "a glimpse into Mr. Shaw's broad outlook on life in general and films in particular" and hoped that at the end of the year, Mr. Shaw would find ample opportunities of revising his decision to return to England

Little did the gentle Jamshed Wadia know that on return to England, Alex Shaw would go out of his way to condemn all our producers in the following words: "the film trade, with one or two exceptions, is in the hands of racketeers" (Cine Technician Feb-March '42).

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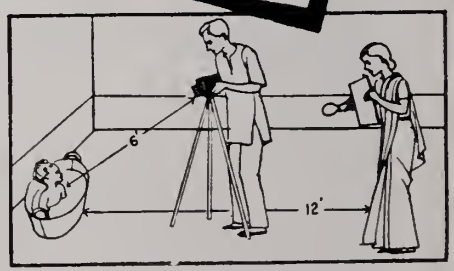
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aburao Pendharkar and Shanta Hublikar make a rare omantic team in "Pahila Palna", a streamlined comedy.

The members of the Film Advisory Board richly eserve this abuse for being good to a white-skinned oreigner.

But that is not the only thing Alex Shaw has been aying about us.

In a paper read before the East India Association n London on the 20th May, Alex Shaw said:

"Though the Indian Film industry has greatly exnded in recent years, the men in charge of it," he id, "were still mostly people who had no taste and tle ability except for making balance-sheets, mergers d business deals. The film magnates still thought ey were catering for imbeciles, and their greatest m in life was to extract the most money from their diences.

"The banality of the average Indian film was suffint reason for the fact that the educated Indian blic despise these films. Films imported into India re often attacked for their bad moral effect, but eir wildest errors paled before the flagrantly vulgar mes of many Indian films.

"These sort of films had completely destroyed the stige of the film industry in India, so that young lians with intelligence would not take up films as career.

"The best authors ignored the films and the whole t store of Indian art and literature is for all prac-l purposes untouched. In England you have the nes of Bernard Shaw, H. G. Wells, Huxley, Vaughan, liams and William Watton connected with film cing. but in India the names of Tagore, Radhahnan and Raman are conspicuously absent."

We have yet to come across a greater liar than Alex Shaw.

Alex Shaw says that Indian producers have no taste and little ability and that they cater for imbeciles to extract money.

Alex Shaw would be surprised to know that man to man our producers in India can compete in taste and ability with the best producers available in England and America. While some of the leading American producers have been recently exposed as unpunished criminals (vide: article elsewhere in this issue), not one producer in India, in thirty years of film making. has been dubbed a criminal.

While Indian producers in their pursuit of honest business try to meet the various demands of the different people of a large continent, the average American producer robs his own trusting share-holders by preparing fraudulent vouchers and turns the honest business of film production into a racket of crime. Who is, therefore, extracting money from imbeciles?

In India there is no code of censors on grounds of morality. Only in Christian countries like America and England, where good morals go begging, the church and other religious institutions rise in revolt when Elstree and Hollywood transgress the ordinary limits of decency. Indians only protest, and "filmindia" leads the agitations, when the white-skinned producers of the West slander India with the solitary aim of tightening the imperialist grip.



Sulochana, charming and attractive as ever, compels attention in "Ankh Michowni", an Amar picture.



BAI VIMLABAI OF HYDERABAD (Dn.)

WE often hear elderly people remark that classical music as it came from master-musicians of their time is no longer to be heard. Well, this young artiste from Hyderabad-Deccan is a reply to such people. Bai Vimlabai, though young in age, is as old and as perfect in her art as the Celebrites of the past.

Singing Urdu Gazals in a characteristic classical style is not her only speciality; She also sings Thumris and Dadras in the style they ought to be sung. We are sure, all her patrons and admirers, among whom are many High Personages, will be pleased to learn that she has recently recorded her choicest selection for us. The first record will be available very soon.



PLEASE WATCH FURTHER ANNOUNCEMENTS.

"His Master's Voice"



Barua and Kanan meet again in "Jawab" a Supreme release.

Alex Shaw tells another white lie when he says that young Indians with intelligence would not take up films as a career.

Here again we can cite numerous names of young graduates and scholars who are working in hundreds in the different departments of the industry. To quote some: Prithviraj, Motilal, Chandramohan, Leela Chitnis, Debaki Bose, Nitin Bose, V. Shantaram, C. M. Luhar, Devika Rani, Miss Neena, Renuka Devi, Padma Devi, Miss Gohar, Leela Desai, Ashok Kumar, Mr. Krishna Gopal, Mr. Jamshed Wadia, Mr. Chandulal Shah, Mr. Chaturbhuj Doshi, Mr. Y. A. Fazalbhoy, Raj Bahadur Chuni Lall and hundreds of others.

Does Alex Shaw mean to say that these people have no education and no intelligence? Any one of them has more education and intelligence than at least Alex Shaw. We are sure of that as we have seen Alex Shaw's exhibition of education and intelligence for a full year at our expense.

Alex Shaw complains that the whole vast store of Indian art and literature is untouched by the Indian film industry.

What does this Shaw guy know of Indian literature when his only worth-quoting ancestor in literature is George Bernard Shaw?

Does Alex Shaw know that hundreds of stories have been produced for the screen from the Ramayana and the Mahabharata. Surely, the Ramayana and the Mahabharata were not written by Bernard Shaw or any other Shaw or Wells.

Does Alex Shaw know that umpteen annals of the warriors of Rajputana and Maharashtra have been produced on the Indian screen?

Does Alex Shaw know that Dr. Tagore's "Sacrifice" was produced for the Indian screen as far as fifteen years back?

Does Alex Shaw know that almost all the modern authors of India like: Sarat Chandra Chatterjee, Bankim Chandra Chatterji, Premchand, Aga Hashr, Imtiaz Ali Taj, C. V. Joshi, P. K. Atre, V. S. Khandekar, N. S. Phadke, Anant Kanekar, Mama Warerkar, Vishram Bedekar, K. M. Munshi, Begum Ansari, Ramanlal Desai and several others have some time or other written for the Indian screen and several novels, plays and dramas of theirs have been produced on the Indian screen?

Does Alex Shaw know that Sir Radhakrishnan is a philosopher and Sir C. V. Raman a scientist and as such both will not write for the screen? Probably, science and literature mean the same thing to this Shaw guy.

And yet after all this Alex Shaw has the cheek to tell the mildewed members of the East India Association that the best authors in India ignored the films, and that India hasn't names like Bernard Shaw and H. G. Wells.

In Vyas and Valmiki the authors of "Mahabharata" and "Ramayana", we have the ancestors of Wells, Huxleys and Shaws put together.

In Billingsgate, they would call Alex Shaw a damn dirty liar. What to call him in India we leave to the readers.

That is not the end of Alex Shaw's ingratitude towards the kindly people, who fed him for a year and treated him as an honoured guest.



Oh, you are in a temper young man! How could you be with such a sweet one as Mumtaz Shanti in "Basant".

In the February-March 1942 issue of the Cine Technician of London, Alex Shaw has contributed an article on his work in India.

"Most of the Indian films are extremely bad from every possible point of view" writes Shaw. And yet several Indian pictures run so much as sixty consecutive weeks whilst the best Hollywood product has not yet gone beyond the six weeks mark.

"The Indian technicians work for people who have neither decency nor commonsense. They provide the few bright spots in thousands of feet of incompetence." That's Shaw's opinion about our employers. As if all the decency and commonsense are monopolised by the white-skinned employers of the world!

"Lack of ability to make shorts", proceeds Alex Shaw, "created a situation where the Indian film industry plus the European representatives of the big American companies were unable to supply the Government with any films which could be even called adequate. Yet they were in a state of fury that any body else should have been asked to do so. This position held good all the time I was in India and provided, as you can imagine, a very exciting, if rather sordid, background to the job."

And the position cleared immediately the Government shipped back Alex Shaw the "expert" who could not produce one decent film though India paid him thousands in one year. Now with Mr. V. Shantaram in place of Alex Shaw we are at least seeing more and better short films than Alex Shaw could ever produce. Yes, the position has cleared and there is no "exciting and sordid" background with the white man safely away.

Here is another typical example of the traditional English ingratitude. In trying to justify his utter failure in India and in attempting to establish himself in the esteem of his own people, Alex Shaw finds fault with the very members of the Film Advisory Board, who protected him against the vehement attack of the press and backed him up in all actions—good and bad.

Writes Shaw: "The snag was that the unit had to function under the control of the Film Advisory Board who were determined that it should fail because all the bitterest and most interested parties sat on the Board. Think of all the bosses in the film trade you most dislike and then imagine yourself doing your job under a committee composed of those very people."

With one sweeping statement this cheeky Englishman has condemned all the members of the Board and questioned their very honesty of purpose by saying that they were determined to cause the failure of the production unit.

But the very same Englishman had to wait till he reached England to say all this. He couldn't do that in India and get away.

Are cowards differently built?

We hope that the loyal members of the Board like Producer Wadia, will realise now at least, the folly of their ways in being kind to a white man.



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A SILENT PIONEER

The unique popularity secured by "Pahila Palna". the very first production of the newly organised New Huns Pictures, brings to mind the personality of Mr. Baburao Pendharkar, who produced this picture.

Few people really know this silent strong man of the screen world. Picture-goers all over the country recognise him as a great character actor, as, far back in 1919, he played his first role in "Sairandhri". a silent picture of Maharashtra Film Co. From 1919 to 1942, Baburao Pendharkar has played many a classic role, roles which brought to life traditional conceptions of villaincus personalities in mythology and history. Even in the field of social pictures, his character portrayals have been of such varied quality, that this great actor can easily be compared with Noel Coward. the English celebrity.



Baburao Pendharkar

But it is not as a great actor that Baburao Pendharkar takes our salute. His talent as an organizer and producer has been far more important to the Indian film industry than his skill in portraying classic roles.

Surely, everyone is interested in knowing the man who gave Director V. Shantaram his first footing in the film industry way back in 1921. Since then. practically every prominent film man of Maharashtra has been brought in and nursed by Baburao Pendharkar.

To quote some: Mama Warerkar, dramatist and stage critic, wrote "Orphans of Society" for the screen; V. S. Khandekar, novelist, wrote "Chhaya" and other screen plays; P. K. Atre, the famous dramatist and litterateur of Maharashtra, wrote "Dharmavir", "Premvir", "Brahmachari", "Brandy Bottle,", "Ardhangi and several others; Master Winayak, who for years remained an actor in Prabhat, got his first directorial assignment with Baburao Pendharkar and so did Mr. Vishram Bedekar get his first big chance to direct "Pahila Palna".

Not content with his self imposed mission of bringing new blood into the industry, Mr. Pendharkar revolutionised the school of production in Maharashtra. He was the first to produce social melodrama in Maharashtra and first to harness the sophisticated comedy element in entertainment.

Strangely enough, this man who has kept the Maharashtrian film industry on the news front all these years, is a silent man who once came to the office of "filmindia" to interview the editor and went back with a mere "Hullo" after staring at him for two hours.

WHITE PRODUCERS OF AMERICA

Elsewhere in this issue, an astounding blackmail racket practised by some so-called labour leaders on leading Hollywood film magnates is brought to light.

The blackmailers George E. Browne and William Bioff got their jail terms for their crime of extorting



Pramilla adds to the romance in "Basant", a social picture of Bombay Talkies.

12TH Award running!

...for Western Electric recorded Sound!



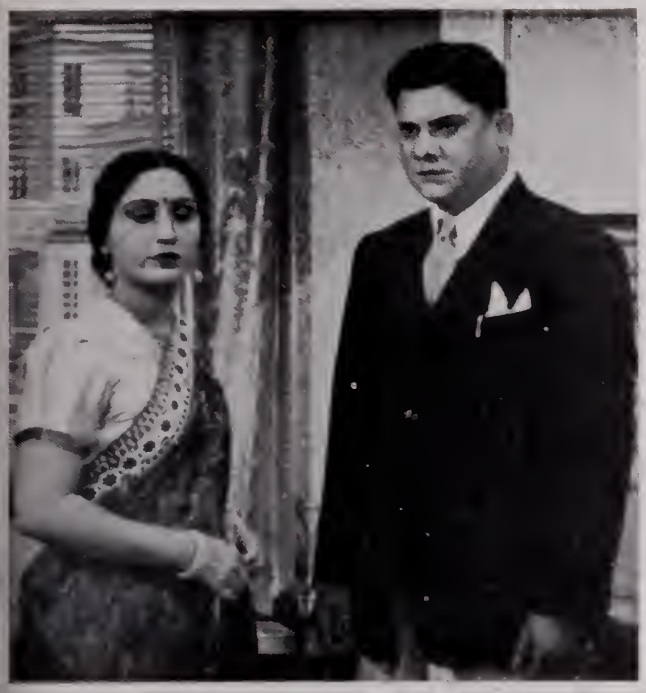
1930-1941

It is significant that throughout its twelve year history, the sound recording award of the Academy of Motion Picture Arts and Sciences has been made every year to producers using Western Electric equipment. Congratulations to the individuals and Sound Departments who have won the awards!

1941 WINNER:

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FOR
"LADY HAMILTON"
ALEXANDER KORDA—UNITED ARTISTS

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FORBES BUILDING, HOME STREET
BOMBAY



Shanta Hublikar and Baburao Pendharkar seem to be worrying about a baby in "Pahila Palna", an excellent social comedy.

money from film magnates of the standing of Harry Warner, Nick Schenck, Wm. Michel and Austin Keough.

But a crime of blackmail can never be committed by one party alone. The victim of blackmail is also a party to the crime and therefore all these world-known film magnates are, in a way, also criminals.

And they did encourage the blackmailers by preparing entirely false vouchers.

"The Christian Century", an American paper writes in its editorial as follows:

"The country has been puzzled as to which aspect of the situation revealed by this trial has been more scandalous, the racketeering of Browne and Bioff or the readiness of the movie magnates to dispense huge bribes and conceal them in faked expense accounts. There need be no choice between relative shades of evil. Both revelations disclosed a disgraceful state of affairs. However, we doubt whether prison terms for Browne and Bioff will stop the grafting of racketeering labour leaders. And we do not expect to see the disclosures of this trial followed by any serious housecleaning in Hollywood."

The white-skinned Alexander Shaw who had the cheek to say that "the Indian film trade, with one or two exceptions, was in the hands of racketeers" ought to put down his head in shame seeing the sharp practices of his own white-skinned producers.

We are glad that in India, at least, we haven't producers who practise crime for a living. The privilege seems to be monopolised by the white man of the West.

F.A.B. DISTRIBUTION

If any one says that our writings have no effect, he should go and see L. T. Shivdasani, the distribution manager of the Film Advisory Board, nowadays.

Carrying a castor oil expression, we have recently seen him at several local theatres trying to induce the theatre managers to show the F.A.B. films. We do not mind the present expression which Shivdasani is wearing as long as he works for the tax-payers.

A natural result of Shivdasani's personal visits to the theatres is that now more films of the F.A.B. are being shown in more theatres of the city. But in the small towns the average exhibitor is still not willing to show the F.A.B. films on one pretext or other.

This type of exhibitor is very common in the show trade and he can understand only the letter of the law which though he dislikes intensely, he obeys willingly.

In our last issue, we had urged upon the Government to issue a communique under the Defence of India Rules, making the exhibition of F.A.B. shorts compulsory all over the country.

From inquiries made, we understand that the members of the Film Advisory Board, all of whom have vested interests in the film industry either as producers, distributors or as exhibitors, are not inclined to approve of the idea of a compulsory order under the Defence of India Rules.

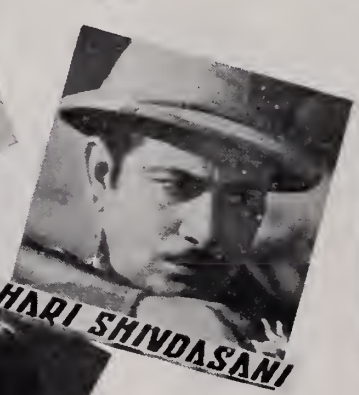


Chandramohan takes a new face in "Jhankar" a social picture of Silver Films.

Great stars make a great picture

"KISI SE NA KAHNA"





A POIGNANT STORY OF A WOMAN'S TRIUMPH OVER HER LOVE!









Chitra's lyrical Romance

CHITRA PRODUCTION



Two charmers, Mumtaz Shanti and Pramilla, in "Basant", a social picture of Bombay Talkies.

It is quite likely that if they become a party to the said order, the business interests of some of the members of the Board would suffer.

Now, we would like to know whether the Government has organised the Board to look after the interests of its members or whether to help us win the war.

If the Government is serious about winning the war, as it should be, it is high time that something should be done about these F.A.B. films which are now being regularly produced but not so regularly shown in the country.

Even a hundred Shivdasanis cannot do what a single Government order can do, especially in a matter wherein our exhibitors are involved.

FOR IDEAL SOUND

Few people realise what an important part sound plays in the production of motion pictures all over the world. Hollywood seems to be alive to this vital aspect of motion picture production, for that august body: the Academy of Motion Picture Arts and Sciences has set aside one Oscar for the best motion picture sound Incidentally the award of the Oscar is the highest motion picture recognition any branch of the industry can hope to get.

The 1941 Award for the best sound recording was given to "How Green Was My Valley" a picture recorded on the Western Electric Equipment, marking the tenth consecutive year that a picture so recorded had won top honours. Habit began with M.G.M.'s "Grand Hotel" which was awarded an Oscar in 1932.

No wonder, Hollywood's best pictures are recorded on the Western Electric Equipment.

SHANTA APTE AND DALSUKH

A suit for the recovery of Rs. 1,00,000 as damages for alleged breach of contract, was instituted in Lahore court against Messrs. Shanta Apte concerns, of which Miss Shanta Apte, screen star, and Mr. Baboorao Apte are the proprietors, by Mr. Dalsukh M. Pancholi, picture producer. The plaintiff stated that there was an agreement between the parties under which Miss Apte was to play the leading feminine role in a picture under production, and that the picture had remained incomplete on account of the absence of Miss Apte from the sets at later stages of the "shooting."

Plaintiff got an order of attachment before judgment against the defendants, who were prohibited to draw their money (about Rs. 29.000) lying in a Lahore bank and to operate their locker in the Punjab Safe Deposit Vault, where jewellery of Miss Apte is lying in deposit.

The defendants put in objections in court stating that they had committed no breach of the contract; that in fact the plaintiff had been guilty of numerous breaches of the contract. He could not complete the picture within the stipulated period of three months and an extension was agreed upon. The plaintiff agreed to pay Rs. 500/- per day if for some unforeseen reasons the picture remained incomplete at the expiry of the extended period.

The defendants further contended that Miss Apte had a fall in a Lahore village on May 24, during the "shooting" of a scene and she was still convalescing when the plaintiff brought his suit.

The defendants asked for the court's order to withdraw about Rs. 10,000 out of their deposit to meet certain expenses. The court allowed the defendants to withdraw Rs. 500/- only to meet their hotel charges etc.

ONCE AGAIN AND VERY SORRY

For reasons which are now patent to every one, we are once again compelled to increase the price of "filmindia" from the August 1942 issue:

The prices therefore will be as follows:—

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„ „ Foreign 2 Sh. 8d.

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per year.

Including postage—Inland Rs. 11/-

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Being constantly groomed for stardom, little Nalini hits a new high in social melodrama in "Ankh Michowli", an Amar Production.



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"COMMONSENSE CROSSWORD" No. 247

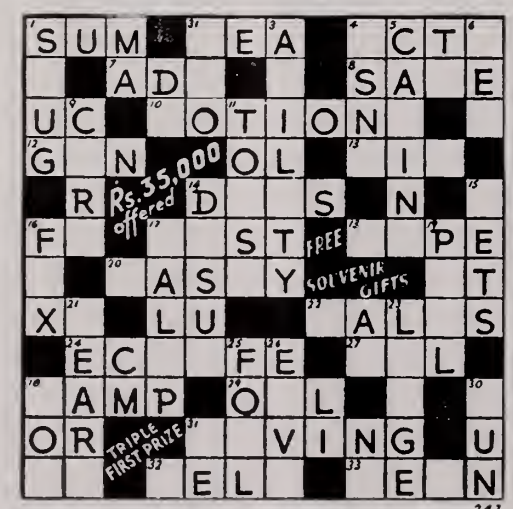
If the best solution entered in this Competition is yours you will win Rs.22,400 and an H. M. V. De Luxe Gramophone or Rs. 21,000 cash down—whichever you prefer. In the event of a tie, Rs. 21,000 will be equally divided. A further sum of Rs.9,000 is set aside for Runners-up, besides which there are unlimited Extra Prizes for all who do not make more than four mistakes. In addition, every competitor who enters nine squares or more in one cover in his or her own name will receive a handsome Souvenir Gift. The sooner you start the brighter will be your prospects.

CLUES ACROSS

1. Solving these Clues carefully may well win you a five figure one
2. Popular beverage
4. Deeds
7. Fuss
8. When faced with choice of action the unenterprising tend instinctively to take this course
10. Probably most of us are apt to be mistrustful of unfamiliar ones
12. Weapon
13. At times many of us keenly envy a person his this
14. Raised platform
17. Joke
18. Most of us tend quickly to lose patience with persons who constantly do this
20. How often does idleness make a person this !
22. Many to be found in sensational fiction are utterly incredible
24. Reversed spelling of word meaning to rub out
27. Her husband's interest in a particular one often makes wife unreasonably jealous
28. Reflective young men are seldom easy victims of this
29. Lubricating substance
31. Generally speaking, women seem to be more capable than men of this unselfishly
32. How tedious is person who is always talking about this !
33. Alas ! men often discover too late how adept is woman at dissembling a this mind

CLOSING DATE, JULY 9th.

N.B.—The Entry Fee is Re. 1 per Entry Square
The Square below is for practice purposes only.



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FOR FULL PARTICULARS AND ENTRY FORMS SEE

"THE ILLUSTRATED WEEKLY OF INDIA"

of June 14th, 21st or 28th

CLUES DOWN

1. This kind of person often seems completely unconscious of his failings
2. Also
3. The elderly often keenly envy the young their this
4. Jumbled spelling of *swan*
5. Public music or dancing room
6. Men are naturally less perturbed than women by a rough one
9. It usually calls for great effort of will to this the habit of smoking
11. Drink in honour of some person
14. Reversed spelling of word meaning blended or amalgamated
15. Impulsive persons are often prone to foolish these
16. Brain usually helps more than brawn to overcome one
17. Purgative drug
19. Outer coating of some fruits
21. As a rule man is better able than woman to conceal these
23. Of considerable size
25. Usually the angrier an opponent the easier it is to this him
26. Jumbled spelling of *five*
28. Often regarded with undue seriousness by the narrow-minded
30. Laboured this is seldom at all amusing

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Sri Ram Y. (Jaipur)

What about Saigal? Has he been kicked out of New Theatres with a harmonium round his neck?

New Theatres can't afford to kick out any one, least of all Saigal. Saigal has got a flute in his throat, why does he need a harmonium round his neck. Saigal has come to Bombay to work in "Bhakta Surdas", a devotional picture of Ranjit.

Miss Indu Sethi (Lucknow)

What's gone wrong with your secretary Miss Rita Carlyle? We haven't heard of her for months.

Nothing is gone wrong with her. She has left us to take up the biggest post in a woman's life—marriage. And let us all wish her a happy future and some bonny babies to bring sunshine into her new job. To me it is a personal loss and yet Rita had worked and served just for this day and she has all my blessings.

M. P. Bhatnagar (Kotah)

What is your diet which enables you to touch 15 stones?

I have been living on the producers. Rai Bahadur Chuni Lall for breakfast, Sardar Chandulal Shah for lunch and Producer Baburao Pai for dinner. These are pretty powerful vitamins and it takes me all my wits to digest them. In between these main meals, I have several small bites which help the system to keep running.

Zakir-Raza (Fyzabad)

Which is the better Pancholi picture: "Khazanchi" or "Khan-Daan"?

"Khan Daan", in my opinion, is an allround better picture though "Khazanchi" became more popular due to its excellent music.

I have heard that Leela Chitnis is married with Ashok Kumar?

That is what you saw in "Jhoola". Things shown on the screen hardly ever happen in life.

What is Kumar doing nowadays?

He is producing his own picture "Jhankar" under the name of Silver Films and working in it too in company of Chandramohan.

Lakshman Prasad (Ranchi)

Can you help me to get a job as a commentator in the Film Advisory Board?

My recommendation would be considered a disqualification but I think they need good commentators and if you think you are good, write to V. Shantaram, F.A.B., Tardeo, Bombay. It is Shantaram's job to find good commentators.

M. R. Chandhan (Nairobi)

When will our greatest director Mr. V. Shantaram be again directing pictures for Prabhat with his famous "Prabhat Touch"?



That is how Romola looks in "Khamoshi" a Supreme release.

Dedicated To Lovers Of Music

ANIS and MEHTAB

ON THE WINGS OF MUSIC

THE STORY OF MYSTERIOUS CALCUTTA



DIRECTED BY:

S. FAZLI

Producers:

FAZLI BROTHERS
CALCUTTA

Distributors:

BOMBAY: **SUPREME FILMS DIST.**
BENGAL: **EMPIRE TALKIE DIST.**

Never. Because Shantaram no longer belongs to Prabhat. He has cut away and he can no longer give the "Prabhat Touch". He will have to use his own in future. I think, it will be a very long time before we see a Shantaram picture, not at least till Shantaram features in the Birth-day Honours List.

I. D. Rastogi (Meerut)

What do your own children think of you when they read the editor's mail in "filmindia"?

They ask me: "Why do you have to write that way, papa?"

"To save you from it and make life easier for you" is my uniform reply.

Imtiaz Ahmed (Azamgarh)

Don't you like New Theatres' pictures?

Not the recent ones. The last one I saw was "Saugand". Somehow I sat through till the tenth reel but as the real story did not start till then, I refused to get more bored.. When a really good picture comes along from New Theatres, I shall be the first one to tell you.

S. R. Maharaj (Durban)

Isn't charming Padmadevi coming back to the screen after "Hindusthan Hamara"?

She has been on the screen all along, making a greater name than she ever made before, but she has been working in Bengali pictures. And Bengali pictures are probably not shown in your place.



Not catching her ears but closing her eyes. That is what Pahari is doing to Leela in "Between You And Me."

K. Chand (New Delhi)

Does Mazhar Khan stammer?

Heavens, no! He only stammers when friends ask him to speak about himself, which is unlike Chandramohan who gets four tongues when Chandramohan is the subject.

Is stammering a disqualification in the film line?

If it had been so, Chowdhary, Nandlal and Khosla would not be directing pictures.

Miss Anila Pershad (Delhi)

To the best of my knowledge, the word "damn" is colloquially used but never in the presence of ladies. Why does "filmindia" use it so often?

Dear little lady, had the word "damn" not been in use, there would have been many more murders in society. This word helps to relieve you of the congestion of conflicting emotions and acts as a good corrective to bad temper. The word by itself is harmless and means only strong censure. The notion that it should not be used in presence of "ladies" is now orthodox. Ladies themselves often use the word with beautiful effect. And the lady who shudders at the word even in 1942 should really leave this sweet old world as soon as possible.

Mrs. P. S. Pushpavani (Rajahmundry)

What do you think of Snehaprabha Pradhan? How do you like her acting and personality? I want her home address.

I think a lot of her as an artiste. She is clever and versatile in her work. She stays at Manik Jyoti, 80 ft. Road, Poona 4.

Saiyid Shabheer (Aligarh)

How far is a studio executive justified in selecting repeatedly an actress who is a mother of no less than three kids to portray the role of virgin?

Why should you go behind the screen and count her kids. If in the portrayal of a virgin the actress radiates a school-girl complexion, isn't it enough for screen purposes. And if a mother still retains the appearance of a virgin after three kids, isn't it a compliment to her womanhood? What you should worry about is only the appearance of the person on the screen.

D. K. Ali (Patna)

How are you getting on with your secretary?

Quite well, thanks. I have a new one now and she is not got used to me yet. Ask that question again after two years and if she is still there, take it that everything has gone on well.

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Jagdish Prasad Saxena (Karauli)

I am very much interested in pathetic music?

Then hear Sabita Devi singing.

B. R. Patel (Surat)

Why is director Debaki Bose called a mystic?

Is he? May be because very often he does not know his own mind.

Why is it that the pictures of the Bombay Talkies appeal to the public most?

Because they have discovered a plot which has become very popular with the masses and in addition they give snappy music not to mention the streamlined finish obtained in their pictures.

Jaswant Singh (Agra)

Does Shantaram believe in polygamy?

Is belief essential for practice?

Hunsraj D. Kotecha (Calicut)

Recently "Jhoola" was played at the Crown Talkies in our town, but some of the most attractive scenes advertised in your previous issues e.g. the scene of Leela and Ashok swinging together on jhoola were cut out. I believe, the film was passed by the censors. then why the dickens should the distributors 'censor' it again by cutting off the best advertised scenes? Could not the Bombay Talkies warn their agents in this regard?

Yes, the Bombay Talkies will do so because they would not like to risk their hard earned trade name for quality products by allowing a provincial distributor or a small town exhibitor to fiddle with their films. Besides, it is an offence to interfere with a film once passed by the censors. I am sure Rai Bahadur Chuni Lall will investigate in this matter thoroughly.

P. S. Dugal (Solan)

When I was in Rangoon "Khazanchi" was running in the 25th week and almost every Burman was singing its beautiful tunes!

Now the Japs must be singing "Savan-Ke-Nazare Hain". I hope it doesn't become their infiltration march on cycles.

K. Balaram (Calcutta)

I myself have written a story and am very anxious to send it to the National Studios?

If you yourself have written it, please do send it to National Studios. They need good stories very badly.

Pralhad Dass (Sundargarh)

Is there any other Oriya actress except Snehaprabha Pradhan?

I don't know what Oriya means, but Miss Pradhan is certainly not that whatever that be. She is a girl from Maharashtra.

Did you expect Leela Chitnis to act with Pahari Sanyal?

Nor did I expect her to marry Producer Gvalani. It was kind of sudden.

K. R. Singh (Agra)

Can you give me the private address of Vanmala?

I wish I knew it.

M. R. Gupta (Bombay)

When is Acharya's "Bachelor Father" to be released in Bombay?

The picture is ready with Kishore Sahu in an ideal cast. I think the picture will be on the screen some time in August. In the north, however, it will be released earlier.

Asgarally A. Patel (Bombay)

By the way, how did you enjoy "The Return of Toofan Mail" on the 3rd of May? Though you had a good looking neighbour in the box, I am sure you did not enjoy the picture.

I did and that is why I never see a picture without good company. The company makes up for the things I miss in the picture. As a stunt thriller, a picture of its own class, "Return of Toofan Mail" was quite a nice picture to see for children under 16.

A. Ramamoorthy (Bombay)

You recently told us that everyone had a right to report to the police in case of overcrowding in theatres. But is there any remedy for offences of misleading the public? On the 2nd April it was advertised in the press that a newsreel of the visit of Sir Stafford Cripps would be screened at a number of theatres including the Lamington Talkies. I rushed to the Lamington though I had seen "Ujala" once. Throughout the entire show I waited for the newsreel, but to my utter disappointment, it was not shown. When I inquired from the manager, he condescendingly said, "Oh! Was there an advertisement—this morning? I didn't see that—We are showing the newsreel from tomorrow." Don't you call this deception?

Yes, it is cheating pure and simple and inefficiency in addition. Well, didn't we write in the past issue about the inefficiency of the Film Advisory Board man who is in charge of the distribution of films? You should have asked for the refund of your admission money. Do so next time when cinemas don't show what they advertise.


You'll Meet Them All
in "
Prabhat's
Ten O'clock
Directed by RAJA NENE

M. S. N. Murthy (Bangalore)

What happened to your reviews of South Indian films?

They don't produce good films in the South nowadays and I can't afford to waste good paper on bad films in the present war times.

Rabindranath Ghose (Kuttigola)

Where has Maya Devi, once of Bombay Talkies, disappeared?

I saw her make an appearance in "Vijay", a picture of National Studios, but in the picture also she disappeared leaving no tracks behind.

How far has Sheikh Mukhtar succeeded in "Sister"?

He succeeds in failing rather badly with his scowls and growls. I am told he does better in "Roti" the new social picture of National Studios.

M. A. Salebhai (Bombay)

Don't you think that Indian films are too poorly advertised?

Not that the producers do not spend money on advertising. They do but they just can't get publicity men with ideas. Most of the publicity men we have, should have been fountain pen hawkers. A couple of them are editors of weekly rags, who think that writing against other mags gives publicity to their own firm.

"National Studios make better pictures" is the motto of the company. But have you seen their recent pictures?

Haven't I? But in "Vijay", they have made a better picture, better than "Kasoti", "Garib' and "Nirdosh" put together. See it and you will like it.

R. K. Murthy (Bangalore)

Who is the music director of "Bhakta Surdas" which is being produced by Ranjit?

Jnan Dutt, whose hefty appearance, hardly endorses his great musical talent.

V. M. Vedachallam (Bangalore)

A friend of mine who wants to act looks like Ashok Kumar, has the voice of Saigal and the figure of Prithviraj.

Sounds like a man from the Moon.

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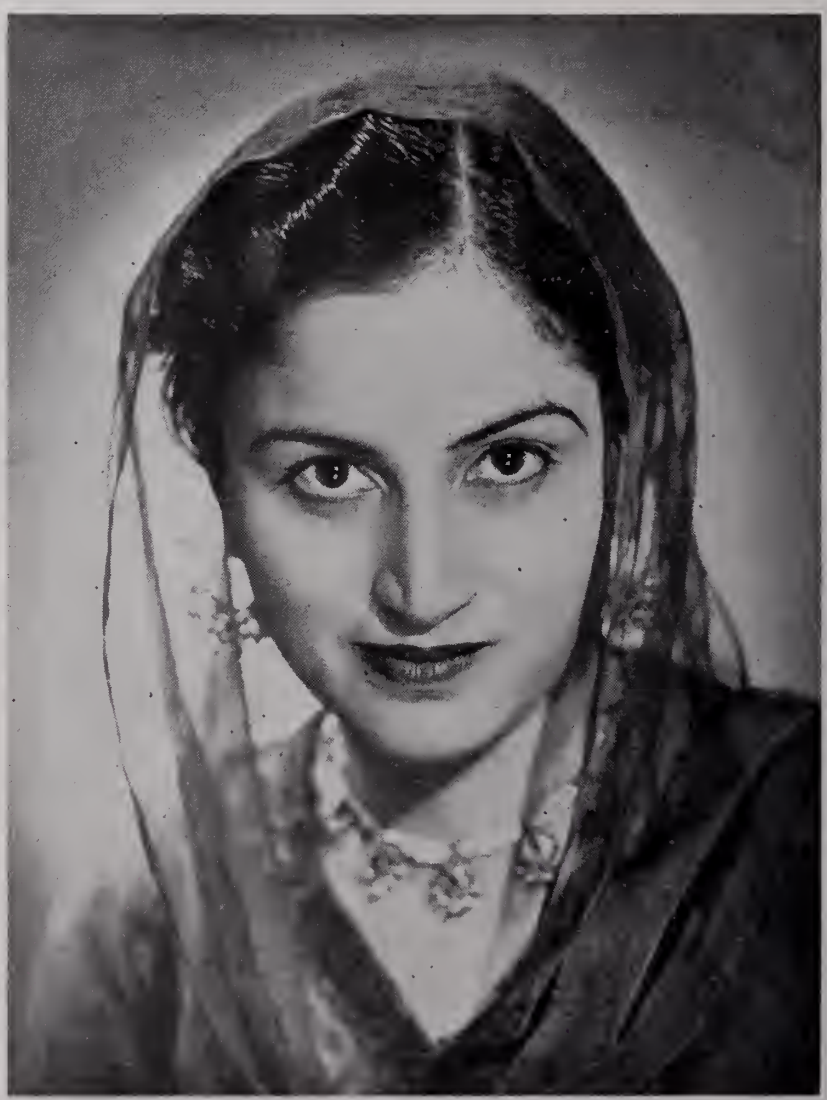
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Mr. Masani Condemns The Stage

Does Not Justify Gandhiji's Attitude Towards Films

(By: Our Special Correspondent)

Author, journalist, banker, social reformer. educationist, research scholar and administrator Mr. R. P. Masani, the ex-Vice-Chancellor of the Bombay University is a very interesting person at the age of sixtyfive.

Full of pep and energy at that advanced age he is today the Provincial Chief of the National War Front. So long as the war lasts he has sworn to devote as much of his time as possible to prepare the people to face all that may come in the wake of an invasion of India by the enemy. He is thoroughly convinced that whatever our grievances against Great Britain may be, Britain's defeat and the conquest of India by any other Power will mean disaster, and that if the people stood aloof or opposed the war effort at such a crisis in the history of the country, they would stand condemned as being disloyal to the interests of their own motherland.

Meeting a man with such strong convictions at once becomes a valuable experience to a journalist who has to meet a number of such eminent people. The interview with Mr. Masani, therefore, promised to be interesting, more so because as Vice-Chancellor he had shown particular interest in the educational value of films for the under-graduates.

With a frankness characteristic of this great scholar he replied to my questions without hesitation or equivocation. I asked him if he was regularly visiting the cinema theatres but, strangely enough, he brushed aside the monosyllabic "Yes" or "No" replies and answered in a reminiscent mood.

"You will be surprised to learn that I have been a rebel all my life



Yakub and Vatsala seem to meet each other half way in "Lalaji", a social comedy of National.



Mr. R. P. Masani, Provincial Chief, National War Front and Ex-Vice Chancellor of University of Bombay.

in regard to some of the accepted laws of health, particularly as regards regulation of work and recreation. For more than forty years, I have as a rule worked from half past six in the morning till midnight with short intervals for exercise or meals. I have, therefore, had no time to go to clubs, theatres or pictures.

"So you were burning the candle at both ends and yet have managed to keep so fit at this age?"

"Burning the candle at both ends? Yes, I am afraid it has been partly so, but I try to make up for my transgression by strict allegiance to some other laws of health. Don't you go with the impression that I am not fond of plays and pictures. As a little lad I frequented Balliwala's and Khatau's theatres and had almost all the Hindusthani songs of 'Haman' and 'Gul Bakavli' and 'Chatra Bakavali' on my lips. I was particularly fond of some of the Gujarati plays written by Kaikhushru Kahrap and Bomanji Kabraji. As, however, I grew older and more critical, I could not help feeling that it was no *majah* (pleasure) but *sajah* (punishment) to go to a theatre—so poor were the plots and so coarse the wit and humour.



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A DALSUKH M. PANCHOLI PRODUCTION

Distributed by : ***FAMOUS PICTURES Ltd.,*** *Bombay*

None of the popular plays of the day could be called a mirror of life. It seemed to me that most of them were written expressly to pander to the vitiated popular taste for abnormalities and ludicrous situations.

"TUKARAM" APPEALED TO HIM

"Did you ever write any play?"

"No, during my youth, I had my dreams of authorship. I used to write sketches, stories and poems in Gujarati and had the intention to dramatise one of my stories "Razia Begum". But seeing that public taste was hopelessly vulgarised by the playwrights and stage manners of the day, I thought my effort in that direction would prove a dismal failure, unless I stooped to the devices then current to tickle the audience even in the midst of the most tragic incidents. This, of course, was no reason why I should not have seen first class plays later in life. But then the daily meetings and continuous literary work in hand left no time for them. There was yet another reason. I invariably found that after a visit to a theatre or cinema, I had contracted cold or had a sore throat. So, whenever I could spare a couple of hours in the evening, I preferred to take long walks or open air exercise.

"Do you retain your old love for plays or now have a preference for pictures, whenever you feel like visiting an amusement hall?"

"To the Screen I was not drawn from the beginning as the pictures seemed to revel in frivolity and fantasy. Later many good pictures were commended to me by friends and my sons and daughter. But it was always a question of time. Residing nearly twenty miles away from the city and having invariably something to read and write during the night, I had to forego the pleasure. However a film like "Tukaram" or "Goodbye Mr. Chips' or "The Battle of Britain" or "Emile Zola" had its special appeal to me. Such occasions were, however, rare. You must not, therefore, expect from me any criticism or appreciation worth having concerning some of the well-known films. Nor can I be expected to say anything helpful regarding the influence of crime and sex films on the morals of the people. I can, however, well imagine the subtle, baneful, influence of constant suggestions of libertinism and lack of self-restraint on the minds of the people whether young or old.

LEAVE ALONE GANDHIJI

How can the standard of films improve so as to make the cinema a really healthy social influence?"

"To my mind, the entry of educated, cultured men and women in the industry in all its departments will positively help to improve the standard of the pictures and bring the industry to a higher level. I notice a number of university men and talented writers and authors already lifting the industry from its former deplorable position.

"Did you notice what Gandhiji recently said in this connection? He said he had never been to a cinema nor had he ever listened in to a radio. Do you think his attitude is consistent with modern ideas about progress and prosperity?"



Shamim in "Arman" a social picture of Ranjit".

"Yes, I have heard of Gandhiji's remarks and I thank God, my plight is not so pitiful as his. His condemnation of films is undoubtedly based on reports vicariously received by him and he was probably never informed about several good films. Gandhi's attitude certainly does not accord with the modern way of life. But merely because Gandhiji has no time or inclination to go to a picture or to listen in, one would not be justified in saying that his attitude does not accord with modern ideas of progress. His is not an ordinary personality. His peculiarities—call them eccentricities if you will—are his own. He may not need the sort of recreation or intellectual diversion which cultured men and women ordinarily consider essential. So long as he does not object to the use of the cinema or the radio as a means of recreation or education, his attitude should not in any way be construed as being antagonistic to modern ideas or instruments of progress."

Mr. Masani wanted Gandhiji to be left alone as I gathered from the way he spoke, because it cannot be presumed that Mr. Masani does not know that Gandhiji is a sworn antagonist of all aspects of modern civilization, including the railways, the aeroplanes and the hospitals, leaving alone radio and cinema. I did not choose to pursue the matter further with him and asked him how universities could take the help of films in their cultural and educational work. He said: "For cultural education, films are not so useful as for scientific education, but in regard to both courses, much help can be received from films. The radio and the cinema are the most potent means of promoting intellectual progress in our days and I have often said that the best possible use should be made by school and college authorities and those directing adult education classes of these instruments of education.

POWER OF THE SPOKEN WORD

He went on to tell me that the very first conference he had the privilege of inaugurating as the

Vice-Chancellor of the University of Bombay early in 1939 was the Indian Educational Film Conference held at St. Xavier's College Hall, Bombay, under the auspices of the Indian Motion Picture Congress. He then stressed the need for a comprehensive scheme of visual instruction through the film in subjects amenable to interpretation by the visual method. "The scheme I submitted" he added, "should be suited to the requirements of the people and should not go beyond the means of Government and other educational organizations."

As Mr. Masani had decided to give up his work as Vice-Chancellor to be able to devote more time to the National War Front Work, I asked him if he did not intend to use the Screen among the means of the Front propaganda. Readily came his reply: "Certainly. From the commencement I have said that having regard to the illiteracy of the bulk of our countrymen, I regard the spoken word as being more potent than the written word for carrying the message of the Front to the people. But the picture or interpretation by visual methods, is even more potent. It involves heavy expenditure; nevertheless, we intend to use the cinema as one of the agencies through which the Front's message can be taken to the masses. Short films and screen plays will be surely useful and we propose to avail ourselves of the advice and assistance of the Film Advisory Board in connection with it. It will be an excellent addition to platform and press propaganda."

The last question I put to Mr. Masani was whether he had ever thought of a visual training course through the agency of the films for any of the faculties of the Bombay University. He replied, "Yes, already good use is being made by some of our educational institutions. In the year 1939, a Committee of the Senate was approached and the question is still under consideration.

Kardar's Triumph

SECURES RECORD BOX-OFFICE GUARANTEES .

As we go to the press, we understand that Producer-director A. R. Kardar has signed up with Mr. K. H. Kazi of the India Film Bureau, Lahore, for the North India distribution rights of five pictures for a total of Rs. 4 lakhs. The minimum guarantees are reported to be as follows: "Shah Jehan", Rs. 1,70,000; "Sharda", Rs. 60,000; "Bindiya", Rs. 60,000; "Namaste", Rs. 55,000; "Quanoon", Rs. 55,000.

These are record figures which not only prove the excellent trade name of Kardar pictures, but also give evidence of the intense popularity of Indian pictures in the north.





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MASOOM

Directed by: **S. F. HASNAIN**

Mr. PHANINDRA NATH BRAHMA, Mayor of Calcutta says:

MAYOR OF CALCUTTA

January 27, 1942.

The Proprietor,
Globe Theatres,
Calcutta.

Dear Sir,

I am sorry that I have been rather very late in writing to you about "Masoom". What struck me most in the Picture was the graveyard scene. Also the last scene was superb. I admire the author for his imagination and moral courage.

As regards the performance of Artistes, it was simply exquisite. All credit must go to the Producer and the principal actors. I was delighted to see a Picture like this, and wish it all success.

Yours truly,
Phanindra Nath Brahma

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Hari Shivdasani And Viennese Women

Searching For A Wife

Amil Actor's Private Life

By: Hyacinth

Meet the only eligible bachelor with good looks, social position and (money) who hasn't had proud mamas flinging their daughters at his head. Is he glad about it? Well no, he isn't. In fact he'd be overjoyed if a few lovely ladies would look at him with a gleam which said "matrimony" in their eyes.

Hari Shivdasani (for that is his name) wants to get married because he's tired of being a lonely bachelor and he is beginning to feel a little inferior because even *the most scheming of mothers drag their daughters away from him.*

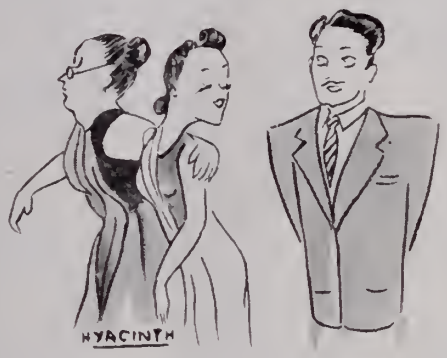
He has no real vices, he has never murdered anyone and he always pays his club bills, so he would really make an excellent son-in-law. The reason for his enforced bachelor state? We'll tell you. Hari is such an awfully convincing villain and 'smoothie' on the screen, people can't believe that he isn't a villain in real life as well, so girls are scared of him.

Maybe he does look slightly sinister with his side-burns and thin moustache but we assure you he's as gentle as a lamb. Perhaps when you've heard a little more about him you'll feel more kindly towards him.



Once he leaves the studios he has nothing to do with film people.

Hari was born in Hyderabad (Sind) on December 4th 1909 which makes him just thirty three years old. He is the eldest son of a wealthy doctor, landlord and cotton planter. His father is now a civil surgeon at Sukkur. After Hari had passed his Matric examination he was sent to Sind College, Karachi where he passed his First Year examination, but before he could sit for his Second Year examination, he was sent to Europe. This was in



The most scheming mothers drag their daughters away from him.

1929 and the first place Hari visited was Germany. Now all through his childhood Hari had been interested in plays and acting, so his real reason for going to Europe was to learn about the film industry.

He stayed in Germany for two years spending six months in a film school in Munich and a year and a half working in the UFA Studios in Berlin.

Hari worked as an extra in about six films but took advantage of his stay in the studios to study direction and production. He had to learn to speak German because there were so many questions he wanted to ask and no one could understand him when he spoke English.

In Germany he met Marlene Dietrich, Lilian Harvey, Emil Jennings, and Conrad Veidt. Hari admires



Mr. Hari Shivdasani, the loveable "villain" of many a screen romance.

Conrad Veidt very much and bases his acting on Veidt's.

Hindenburg was in power in Germany when Hari was there and there was no colour prejudice in the country then.

GAPED AT WOMEN

After leaving Germany Hari visited Switzerland, Prague, Vienna and the French Riviera. He was lured to the Monte Carlo gambling tables even though he couldn't really afford to throw away any money. In his pocket he had his boat ticket, his train ticket and £2/-. Being a wise guy he left before his luck turned and before he could lose all his money. Hari thinks the most beautiful women in the world are to be found in Vienna. *His eyes worked overtime when he lived in Vienna* because he has always been a great admirer of feminine pulchritude and the women in Vienna made him gape open-mouthed. Hari who used to be a first class sportsman was selected by the Indian Table Tennis Association in London to represent India in the World Table Tennis Championship in Berlin in 1929.

Later Hari won many open Table-Tennis Championships but now he devotes his spare time to playing only tennis and cricket for the C.C.I.

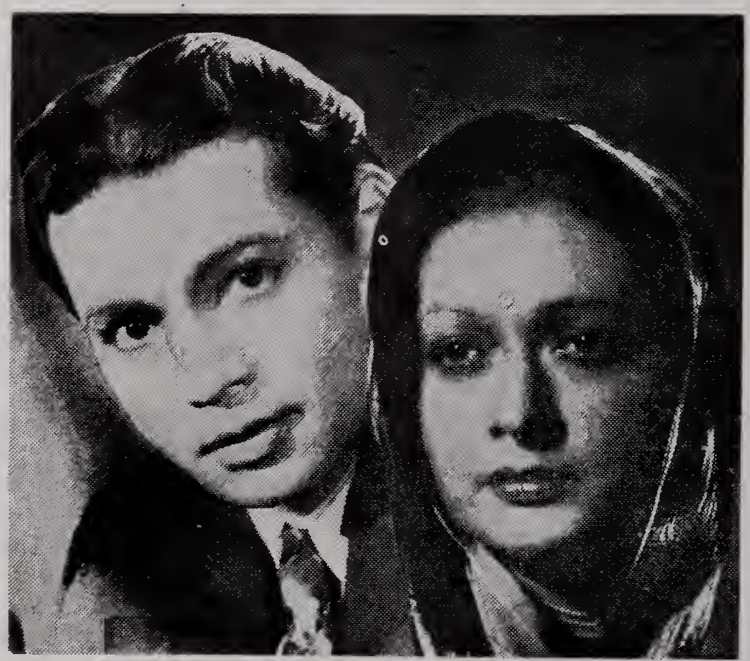
But let us return to Hari's travels. After he left Europe he went

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"TAMANNA"

Starring : **LEELA DESAI & JAIRAJ**

with JAGDISH, KARAN DEWAN, K. C. DEY & SHANTAKUMARI

Directed by: PHANI MOZUMDAR who directed 'Street Singer'.

Music Direction: K. C. DEY

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to England where he toured the studios and learnt some more about the film industry.

After his tours abroad were over Hari returned to India and went straight to Calcutta where he stayed for six months studying the Indian film industry. This was in 1931 and he was attached to New Theatres. After that Hari joined Eastern Art Productions Ltd. in Bombay as a partner and also took an interest in the production side of the business.

He produced about eight films and directed one picture called "Yasmin".

Now get this straight. Hari never wanted to be an actor. He wanted only to be a director and producer but Fate intervened and his career as an actor began. This is how it happened.

In the first film Hari produced "Prem Pariksha", one of the characters was a villain who had just returned from England. Nowhere could an actor be found, polished enough, to play the role and then someone suggested that Hari should take the part. Very reluctantly he agreed but it was fortunate that he did because he gave a superb performance and the critics wrote glowing accounts of his success as an actor. Hari who is never shy to pay himself compliments says "I could easily have taken the hero's part because I was much better looking than the man who took the role of the hero."

WORKING AND PAYING C.C.I.

After this, his first success as a villain, Hari was asked to work in other films but he was always made the villain.

Then the concern that Hari was working in closed down and he became a free-lance actor. He has given up directing completely and is acting now in several pictures all at once.

They are Circo's "Nai Duniya", National Artists' "Marvee" and in Chitra's "Between You And Me". He is the villain in two of these pictures but in "Marvee" in which he acts with Mazhar Khan and Kaushalya he is a hero.



His eyes worked overtime at Vienna.

Hari was away from the film industry for two years and only returned last August. He spent his time touring in Northern India.

He would like to return to the production side of the business but as he is getting about Rs. 2000/- a month he is content to carry on being an actor. You know he has to worry about C.C.I. bills.

Of the actresses he admires Leela Chitnis' acting ability most and thinks Naseem the most beautiful of the actresses. He feels that he is a real hero for being brave enough to make this statement because he knows that many of the other actresses will be enraged by it.

Hari is perhaps the only film star to whose name there is no scandal attached. People may say "That man is a villain on the screen and he looks a villain in real life too" but they can never actually pin a single evil deed on to him. Perhaps he is too clever—perhaps not.

He lives at Colaba with his younger brother, and his brother's wife does the housekeeping for both brothers. She hasn't decided as yet whether it takes her more time to keep her husband's things tidy or her brother-in-law's, but she wishes that Hari didn't have so many clothes. He loves good clothes and spends a great deal of money buying them. His tailors are Punjab House. They perhaps permit long credit terms.

JEKYLL AND HYDE CAREER

Hari leads a double life. He is both a hard-working film star and a young gentleman of society. Once he leaves the studios he has nothing to do with film people and mixes only in "high society".

We think he is a snob and has no right to treat with scorn his fellow workers, in the industry out of which he makes so much money.

He is very popular at the C.C.I. and when he enters the club is hailed even by people he doesn't actually know.

Hari has several qualifications which prove he is a valuable member of society. He is an excellent dancer and bridge player. That is what he says.

But Hari has the happy knack of being able to adapt himself to any society and when he is with film people he is equally popular. He has a keen sense of humour and often has his fellow workers convulsed with laughter. He is not however a practical joker because he is kind hearted and does not like to raise a laugh at someone else's expense. Hari likes to call himself a polished American actor and his acting is very like that of Basil Rathbone and Conrad Veidt. To look at, he is a little like Melvyn Douglas and a little like John Boles, but he will not agree with me because in Hari's opinion there is no one in this world quite like Hari. He hopes that when the war is over he will be able to go back to Europe to re-visit the cities he once lived in and to see how the war has affected them.

But this time he goes to Europe he hopes he'll be able to take a wife with him, his own, of course. He really is very anxious to get married and is looking round for a suitable girl who, he hopes, will not be scared of him because he's a screen villain. He would like her to be about twenty or twentytwo years old, well educated, a good hostess and a good social mixer. If she has all these qualifications, then Hari doesn't mind if she is of any caste or creed.

Here is an opportunity not to be missed all you spinsters. If any of you would like a handsome, sophisticated man of the world for a husband then write to Hari Shivdasani at Bombay House, Kittridge Road, Colaba but don't expect "filmindia" to weep with you if Hari rejects you or proves a bad husband.




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A Poser

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DAUGHTERS
OF THE WORLD



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ANKH-MICHOWLI

Starring: NALINI JAYAWANT,
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Director: **CHOWDHARI**

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Amar's Next

"THANK YOU"
(Adabars)
Starring: **NALINI JAYAWANT**

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Leela Desai Has Never Been In Love

New York Born Star Lives Like A Nun

By: Hyacinth

She's young attractive and talented but she lives as quietly as a nun and has never been in love. When I tell you that her name is Leela Desai you will be even more surprised, because you know her as a famous actress and dancer. She has left Calcutta and has come to Bombay trailing clouds of glory and numerous fans in her wake. Calcutta's loss is very definitely Bombay's gain because the gorgeous Leela has got what it takes to burn up the first ten rows of the audiences.

She took her first infant peek at the world in New York twenty-three years ago. Her parents had gone to America because her father who was in the I.M.S. wanted to take a higher degree in New York. When the infant Leela was just three months old she was snatched away from New York and brought to India before the fast tempo of American life could get into her blood. Her parents hoped that



She was snatched away from New York.

their daughter would grow up like any orthodox Indian girl and they never once dreamt that their squirming mewling brat would become a glamourous film star.



Miss Leela Desai, New York born Indian film star.

After returning to India Leela's father became state surgeon in Rampur State and his wife and six children went to Rampur with him. When Leela was six years old she went to Calcutta where she attended Bethun School, and she studied there up to the Fourth Standard. But she didn't keep very good health there, so she was sent to Dhow Hill College at Kurseong where she stayed until she had done her J.C. She was a mischievous child but she managed to get through her exams. After leaving Dhow Hill College she studied privately for her Matric and I.A. and passed these examinations.

Leela always had a secret longing to join the films and partly satisfied this desire learning dancing. She started at fourteen and after she had done her I.A. went to Lucknow where she studied under the famous dance teacher Shambhu Maharaj. Leela's mother did not approve of these lessons (Leela's father was dead) but her daughter who was headstrong over-ruled these objections. She appeared in several charity shows and made a name for herself as a dancer.

SPOTTED AND ROPED IN

Hemchandra, one of New Theatre's directors, happened to be in Lucknow at that time and hearing about her came to see her. He offered her a job in the films any



Prithviraj looks smart as an I.M.S. officer in "Ek-Raat" a Shalimar picture.

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She LOVED
--with speed!

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She LOST
-with sorrow!

And Then ? What *happened when She loved again*
-----and-----
WOW!!!---

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CINETONE'S
Scintillating
Romance...!

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★SHOBHANA SAMARTH----

—IN—

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"SWAMINATH"



Costarring:—

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Majid, • Zilloo • Keki Adajaniya etc.

★

Story & Scenario: **M. G. DAVE**

Direction: **N. B. DESAI**

◆ ◆

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She would just love to act with Charles Boyer.

time she wanted one but Leela wasn't terribly interested. However two months later she saw a film of his called "Millionaire" which set her thinking. She felt she could act very easily herself if she wanted, so she wrote to Hemchandra saying she would like to become an actress. You will realise what an impression Leela had made on Hemchandra when I tell you that he and Nitin Bose went all the way to Lucknow to offer her a contract. There was no equipment in Lucknow with which to test Leela but they were so impressed with her that they signed her on for a year.

So Leela went to Calcutta where she worked in a film called "President" with Kamlesh Kumari. She took the role of Toola the younger sister and was so successful in the part that she became famous overnight. What gave her a little extra publicity was the fact that the papers started a controversy over which province she belonged to. Leela's mother is a Bengali and the Bengali papers boosted Leela as a daughter of Bengal which made the Bombay papers indignant, because Leela's father was a Gujarati. Leela's next picture was "Dushman" and this too was a success.

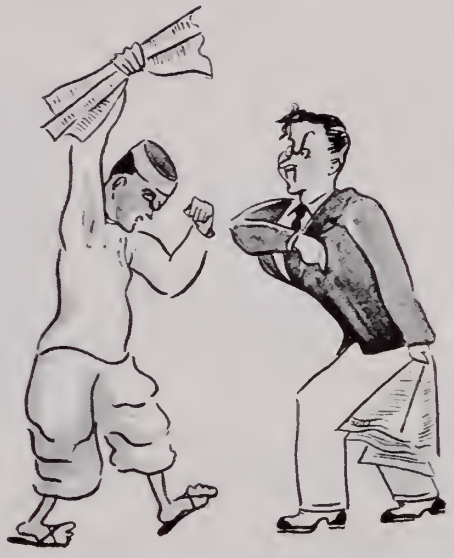
Leela's third film was "Kapal Kundala" and her last for New Theatres "Nartaki". With the exception of "Kapal Kundala" all these films were also made in Bengali and she danced in all of them.

In "President" she did a Manipuri dance which was the first time that a dance of this sort had ever been filmed.

HITLER STOPPED HER

But Leela's first love was dancing, and after making these films she went on a dance tour of India with her troupe. The tour was undoubtedly a success because she returned home a much richer woman than when she left.

Leela is in Bombay now under one year's contract to Famous Studios or Laxmi Productions with whom she has just finished "Tamanna" in which she acts with Jairaj. She has just started on another picture called "Alone". Leela is ambitious, and a good business woman. She is probably the highest paid actress in Bombay. Her ambition is to be the greatest artiste in India. Since this is probably the ambition of every actor, actress and 'extra' in India she is going to have keen competition.



The papers started a controversy over which province she belonged to.



Never did the beds look more full than now with Gulab and Mubarak in them in 'Ek-Raat'.



Please Note

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ON & FROM 1ST JULY 1942.

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Before war started she had arranged to go abroad but when Germany started getting tough she had to cancel her plans. But she hopes to go to America before long and become famous there as a dancer.

She is very shrewd and hopes to save herself the expense of taking Indian musicians with her by having Indian music printed with English notation, so that European or American musicians can play for her dancing. She feels that if she makes a name for herself as a dancer in America Hollywood will notice her and may take her on as an actress. If she did become an actress in Hollywood she would just love to act with Charles Boyer because apparently, actresses are as badly smitten by the Boyer charm as we female fans are. Mention Jairaj and Saigal to her (for she has acted with these glamour boys) and she registers very luke-warm admiration for them, but mention Boyer and she flutters and sighs just like I do.

Although Leela is definitely a daughter of the film industry, she is not so wrapped up in it that she allows her work to interfere with her private life. Those actors and directors may be fine men to work with, nevertheless she does not take them home with her. When she leaves the studio she leaves all thoughts of film work behind.

WAITING FOR MR. RIGHT

Leela lives alone at Worli with a girl cousin. She amuses herself by going for drives (when the petrol permits) and going to see good English and American films. She does not belong to any club and she doesn't smoke or drink. She uses very little make-up at home and likes simple saris and jewellery. She is 5 ft. 1" tall and weighs 7 st. 10 lbs. She looks larger than these figures would give you to understand because she is inclined to be plump. She has a round face and a soft expression. Her skin is light in colour and she has brown eyes and very curly black hair which she keeps at shoulder length. (Seeing her off the Screen you would not guess that she is an actress. She looks like any attractive but quiet Indian girl. I have no doubt that she is a very different and glamorous person on the Screen because she seems very versatile.)



European or American musicians can play for her dancing.

For a famous actress and dancer she is very humble and modest, so much so that during my interview I began to wonder whether I wasn't the more important of the two of us after all. Leela has no superiority complex. She says she never feels, "I am a great artiste and you'd better treat me like one," and because of this she has made many good friends wherever she has been.

She is so absorbed in her work that she has no desire to get married in a hurry but if Mr. Right comes along and she falls in love with him she will give up her work to marry him. She feels that there can be no happiness in the home where the husband and wife both work. Her ideal man is one who is manly, broadminded and hard-working. She would hate to marry someone who is idle and rich, and would hate to marry an actor. She has no prejudices about the caste of her prospective husband. She has had many proposals especially from fans but has never been tempted to take unto herself a husband. She likes getting a fan mail because her fans' letters encourage her and she is very grateful to them for pampering her ego.

She enjoys reading "filmindia" and is especially intrigued by the Editor's Mail Section. She says that she can see from his writings that Mr. Baburao Patel is a very witty man but she only knows him well enough to say "Namashkar". She would like to know him better and she would also like to meet all her fellow artistes in Bombay. She likes Bombay but has not yet got to know many people.

Leela is eager for fresh conquests in the film line. She wants to win over her Bombay public completely.

She has won me over with her friendliness alone and I shudder when I think of the havoc she is going to cause when she sets about conquering her public with all her talent and glamour turned on

on behalf of the
FILM PUBLICITY
MEN OF BOMBAY



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"This Picture, RAI SAHEB, shows fine team - work by all concerned - Artistes and Technicians, and they deserve all the credit for making the picture a Success."

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OUR REVIEW

"Vijay" A Better Picture Of National

Durga Khote's Sterling Performance

Strong Emotional Drama Draws Crowds

At last after a long time, the National Studios have broken their long sequence of box-office flops by producing a picture which should appeal to all types of people.

"Vijay", the recent release of National, has become an excellent production as it releases on the screen a strong melodrama with a popular theme. The name, "Vijay" is wrongly given and helps to mislead people who are inclined to believe that the picture has something to do with the "V" for Victory slogan.

Vijay, incidentally, is the name of the hero who is a rich fatherless boy, brought up by his sister Jiji. Jiji's husband Kamptaprasad is a wolf in sheep's clothing and has an eye on young Vijay's extensive property.

Vijay grows up under the loving care of Jiji and has in addition Dulari, the village belle, as his playmate. Right from childhood both Vijay and Dulari are sort of meant for each other, so when they grow up, their engagement is not accepted with any surprise by the villagers.

Vijay, a brilliant boy, has now to go to the city for his medical studies. In the city, he gets into bad company. His "friends" lead him on from one bad thing to another till Vijay fancies himself to be a dramatist and wastes all his monetary resources without even bothering about prosecuting his studies of medicine.

VIJAY

Producers: *National Studios*
Language: *Hindusthani*
Story & Dialogues: *Dr. Safdar*
Music: *Anil Biswas*
Recording: *M. B. Moolgavkar*
Photography: *Minoo Bilimoria*
Cast: *Durga Khote, Harish, Husn Banu, Sankatha.*
Released At: *Swastik Talkies, Bombay.*
Date of Release: *6th June* 1942

Director:
MOHAN SINHA



Isn't she sweetly frantic? Nalini Jaywant captures new glamour in "Ankh Michowli", an Amar picture.

Gradually, a time arrives when Vijay has lost all his money and his sister Jiji secretly sends him money against the wishes of her husband. One day Jiji pawns her personal ornaments to set Vijay free from his creditors. Kampta Prasad comes to know of this and drives his wife out of the house. By this time. Vijay has realised the folly of his ways and he returns home a disappointed youth.

Kampta Prasad now thinks of marrying Dulari, Vijay's sweetheart. This enrages Vijay and he swears to wreak vengeance. Vijay returns to the city and once again takes up his studies, this time under the shadow of poverty. Vijay soon becomes a brilliant eye specialsit. Strangely enough, Kampta Prasad, after a long ailing, loses his eye-sight. Only Vijay can cure him.

The story now reaches a thrilling climax which is well taken and well played.

Durga Khote as "Jiji" gives a sterling performance. As an affectionate sister and a loving wife she portrays the ideal Hindu womanhood with her characteristic polish and artistry and convinces one and all through numerous highly emotional situations.

For the first time Sankatha Prasad can be said to have done well in the role of the sly Kampta Prasad. His movements were less jerky and his dialogues less stagy than ever before. If Sankatha continues to exercise similar restraint in future, he can still make himself an useful character actor.

Harish is also improving fast. As "Vijay", he gave quite a good performance throughout, though he makes rather sour faces whilst singing.

Husn Banu is quite chic as "Dulari", the village belle. But one wished she had not been shown so much in the profile.

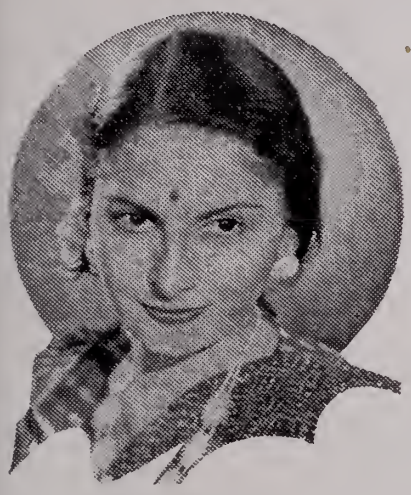
Parts of the picture are excellently directed and if some footage is cut out from the early half of the picture, not only will the story content improve, but the slight length that is felt in the early half will have disappeared thereby giving the picture a better tempo.

In any case, "Vijay" is a good picture and worth seeing for many reasons.



ROMOLA—

One of our most popular stars, Romola is once again seen in a new social picture "Masoom", produced by Fazil Brothers and directed by Mr. S. F. Hasnain.



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Directed by **VIJAY BHATT**

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OUR REVIEW

"Masoom" Portrays Muslim Life Excellently

Mazhar Khan Pleases The Critics

With the Indian screen overwhelmed with numerous stories of Hindu social life, the film had helped to set a Hindu pattern of social life to the entire country, with the result that people never had a chance to know how our Muslims lived behind their veils.

The production of "Masoom", therefore comes as a welcome gesture on the part of a producer who has for the first time given to the Indian screen an excellent and faithful portrayal of the intimate life in our millions of Muslim homes.

"Masoom" smells of the usual step-mother theme. Noor Ali, a rich merchant, loses his wife leaving a little son, Masoom, on his hand. He marries again and the son accepts the new lady of the house as his real mother. Begum also reciprocates the mutual affection for some time. But then her own son comes along and Begum, like any other step mother, changes her attitude towards Masoom.

Time passes on and Masoom and his step-brother Jamil are now grown-up boys. Masoom is in love with Raihana a playmate of his childhood, while Jamil loves Shahida, a modern educated girl. These two romances travel the usual thorny path of love till both of them end well and excitingly.

MASOOM

Producers:	*Fazli Brothers*
Language:	*Urdu*
Story & Dialogues:	*F. A. Karim*
Photography:	*G. K. Mehta*
Audiography.	*Hazra & C. Creed*
Music:	*Mubarak Husain*
Cast:	*Ramola, Mazhar Khan, Mehtab, Anis, Amjad, Muzammil etc.*
Released At:	*Imperial Cinema, Bombay.*
Date of Release:	*30th May 1942*

Director:
S. F. HASNAIN



Motilal seems to act a scientist without, of course, being one in "Arman", a social picture of Ranjit.



Pahari Sanyal stars opposite Leela Chitnis in "Between You and Me", a Chitra production.

MAZHAR KHAN IS GOOD

Mazhar Khan has given a very pleasing performance. Throughout the picture, as "Noor Ali", he acts the perfect Muslim gentleman perfectly.

Ramola looks sweet as "Raihana" and though she hasn't much to do in the picture, in the few pathetic scenes she gets to her share she acquits herself well enough to get the sympathy of the audience.

Mehtab's semi coquettish performance as "Begum" fails to convince. Her dialogues were far from satisfactory and she seems to have lost a lot of her screen personality.

Amjad who acted the grown-up Masoom proves himself entirely wooden. He has nothing in him to recommend him for a film actor's post. His unsympathetic face forfeited for him the sympathy of the audience, with the result that Amjad becomes a miscast for the role given to him.

The photography of the picture could have been better. Music also could have been more popular.

Parts of the picture are well directed, but scenario is not happily written. Several situations called for more development. The picture looks slightly amateurish. We hope Hasnain will improve his story material in his future productions.

It's A CINCH-----

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in

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starring

NADIA & YAKUB

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Directed by:
BATUK BHATT
BABUBHAI MISTRY

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AWAIT—
Announcement
EXTRA-ORDINARY
in **'Filmindia's'** *Next issue*

Film Magnates Practise Crimes

Sensational Hollywood Scandal

Leading Producers Involved

When Indians see an excellent Hollywood film and applaud it with wild enthusiasm, they come very near considering the Hollywood producers as "gods" with great principles and lofty ideals.

When pictures like "Louis Pasteur" and "Emil Zola" are flashed on the Indian screen, our critics rise in temper against our own producers and in the midst of the invectives heaped on our own people, flattering praise is showered on the American producers.

Now these "gods" have been found to have the proverbial feet of clay.

In a recent sensational case in an American Court, George E. Browne. vice-president of the American Federation of Labour and president of the International Alliance of Theatrical Stage Employees and William Bioff, known as Brown's "personal representative" were sentenced to eight and ten years imprisonment respectively and $ 20,000 fine each being found guilty of extracting $ 550,000 from four major motion picture producers.

The evidence produced before the Court during this trial builds up a sordid story of graft and corruption and of heinous betrayal by trade union leaders of the trust and confidence of their members. Temporarily it may do a lot of harm to organised labour in the American film business, but eventually it will do good, for the I.A.T.S.E. has at last rid itself of a junta of gangsters and racketeers who used the Union for no other purpose than to line their own pockets.

Although the Government indictment mentioned the sum of $ 550,000 as the sum extorted by Bioff, and Browne from the industry as the price of industrial peace, Bioff actually received $ 828,977, according to the evidence of the executives of four major producers. The following are the payments reported by witnesses:—

Nicholas M Schenck (Loew's)

	$
1935	150,000
1936	50,000
1937	50,000

Wm. C. Michel (20th Century-Fox)

1936-40	90,000

Major Albert and Harry Warner (Warner Bros.)

1936-37	102,500

Austin C. Keough (Paramount)

1936	27,500
1937	72,500

STOP PRESS

As is usual with the Fazalbhoy family known for its pioneering spirit, Mr. M. A. Fazalbhoy is once again on the lookout for doing something substantial for the Indian film industry. His latest activity constitutes the establishment of a bank known as Associated Banking Corporation with a capital of twenty-five lacs which will be shortly established in co-operation with Mr. Cassamally Munji Nathoo.

Two of the leading Indian film financiers viz: Sardar Chandulal J. Shah and Mr. Maneklal Chunilal have also agreed to become directors of the bank. This bank will take a very active interest in the affairs of film finance and we hope that under the guidance of Mr. Fazalbhoy and other film personalities who are acting as directors this institution will really prove useful to the Indian film industry.

In addition, Schenck testified that to settle a theatre strike in 1935 R.K.O. paid $ 50,000. There was a further sum of $ 236,477 paid between 1937-41 in commissions on M.G.M. film stock purchases.

Chief witness for the Government prosecution was Nicholas M. Schenck. He stated that in April, 1936, Browne called on him with Bioff. Bioff dispensed with customary formalities and said right out: "Look, I want you to know that I am the boss. I elected Browne. I got him the job as president of the I.A.T.S.E. I got to get $2,000,000 from the motion picture industry."

"You're crazy," said Schenck (according to Schenck).

"Well, that's what has to be," said Bioff. "It will cost you more than that if you don't pay. Think it over."

Later Bioff and Schenck met again, after Schenck had conferred with Sidney Kent.

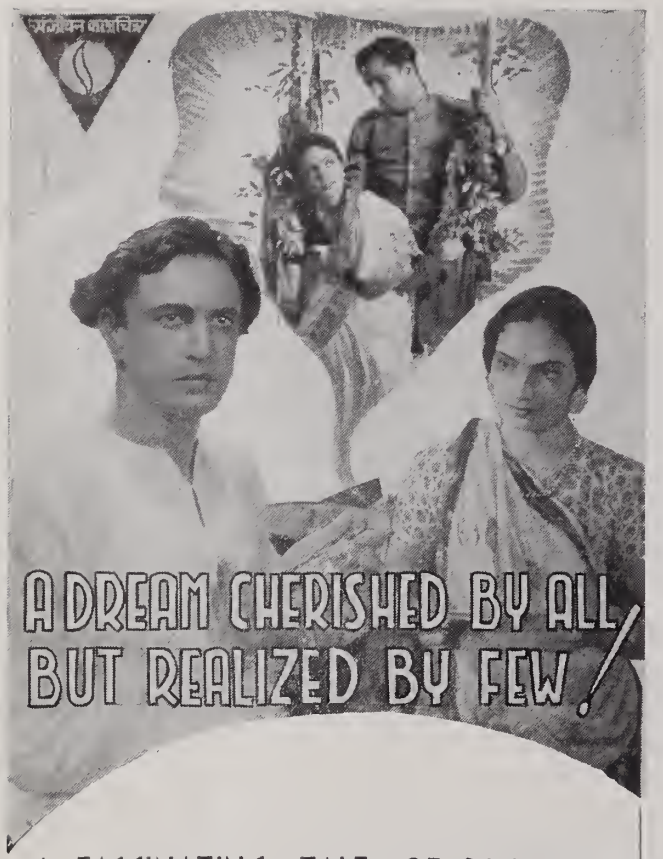
"I talked the matter over," said Bioff, "and maybe you're right. Two million dollars is too much. I'll take a million."

When Kent and Schenck informed him they wouldn't pay, Bioff said—"I want it. I must have it and I expect it. I want to leave for California, and I must have an answer in two days so I know what steps to take."

Two days later there was another meeting. Bioff, according to Schenck, then said—"Look, you may be right. We may all get into trouble with that much money involved. But there's no use arguing any more. I'll reduce it to $50,000 a year each for the big companies and $ 25,000 a year each for the small companies. Think it over."

They thought it over and a few days later Schenck and Kent told Bioff that they had no choice and would go through with his demands. Bioff of course wanted cash and a little later there occurred what must have been an extraordinary spectacle. Schenck and Kent, each with a bundle under their arms, took a cab to Bioff's room at the Waldorf Hotel.

"Here's the bundle," Schenck announced as he entered the room. He tossed the package on one of the twin beds. Bioff took the bundle (containing mostly $ 100 bills) and counted it from one bed to the other. Then Browne counted it. Then they both counted it together. When Bioff and Browne both agreed that the money was correct Schenck moved into the window corner and Kent tossed his bundle on the bed. The process was repeated. Accord-



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ing to Schenck's testimony it was also repeated the following year. In April, 1937, he again met Bioff in Pat Casey's office (Casey is Labour negotiator for all the producers) and Bioff demanded "Where's the $ 50,000?" Schenck protested he had paid it a year before but Bioff said that was 1936 and now he wanted the coin for 1937. So Schenck paid up again. When the Court asked Schenck what he thought would happen if he did not pay, Schenck replied "Going through my mind was what they could do. I recalled the Chicago strike. They could close our theatres and destroy the business."

When Bioff had demanded the 1937 payment, Schenck figured out an ingenious way of handing over the money without it having to come out of the M.G.M. treasury. But let Louis B. Mayer tell that story. In 1937, testified Mayer, he had been buying his raw film stock from Eastman Kodak. In June or July of that year he received a phone call from Nick Schenck telling him to accept an offer made by Dupont to sell raw stock to Metro and to establish a sub-agency for the purchase of the stock with Smith and Aller, Dupont's Agents. The latter had offered a 7% commission to any agent nominated by Mayer who could sell their product to M.G.M. Schenck told Mayer to give this agency to a friend of Bioff. Mayer said he asked "Why?" and was told by Schenck "Because he can make us plenty of trouble but I don't want to argue about it. Just do it."

The agency was subsequently given to a guy called Nelson who was Bioff's brother-in-law. It was through the commissions on the supply of Dupont stock to Metro that Schenck was able to raise the Bioff pay-off money.

PREPARING BOGUS VOUCHERS

Other producers who were paying equally large sums to Bioff hit on less imaginative means of covering up the transactions, for the essence of the business seemed to be secrecy. Not even directors of companies, far less shareholders, were permitted to know anything about these curious and costly transactions. The usual method of covering up the payments seemed to be the time-honoured gag of fiddling with expense vouchers. If any A.C.T. member has ever been bawled out for trying to chisel an extra bob or two on his swindle sheet he might take a lesson from the way the big shots do it.

Thomas J. Martin, auditor of Warner Brothers, for instance, identified some 75 vouchers (running from as little as $ 100 to $ 19,327) out of which he collected $ 91,634 to give Harry Warner to give Bioff. The vouchers, he said, were in many

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cases entirely false as some items were never used as expenses at all. Others, the larger ones, were considerably padded.

Samuel Carlisle, assistant treasurer of Warners, was told by Bioff, in Harry Warner's presence, that he had to have $ 15,000 immediately as "he was going to a Labour convention, and had to dish it out to Labour leaders." Warner told Carlisle whenever anyone spent any money, to add to the vouchers. Various sales managers of the companies were also told to put in expense slips whenever possible.

Major Albert Warner also gave evidence of large payments to Bioff. He said he paid him $80,000 in 1936 and 1937. Warner offered Bioff instalment payments at $10,000 a time. "By the time I split it with the boys $ 10,000 will be peanuts," Bioff replied. Nice peanuts.

CHICKEN FEED OF $2,500

On another occasion Bioff demanded more money from Warner, who said he could not pay him. Bioff said—"You know, it's not all mine. I have to give away a greater part to some boys in Chicago. You know what's coming to you if you don't pay it." Bioff also said that it was just before Christmas and the boys needed money for presents. Unfortunately the trial never disclosed who the "boys" were, although various hints were thrown out to connect Bioff with Chicago gangs and henchmen of the late-lamented Capone.

Bioff certainly had big ideas about money. On one occasion when Warner had secured $ 2,500 from petty cash for him, Bioff looked at it and said—"That's chicken feed but it will help for Christmas presents."

When all the evidence had been given for the prosecution—and one prominent executive after another told substantially the same stories as Schenck and the Warners—Bioff's defence was opened. It took the form of diverting the blame on to the industry itself and on to Nick Schenck and his brother Joe in particular.

Bioff admitted receiving large sums of money—"over $ 1,000,000" he said, but that he "picked it up" in order to give it to Joseph M. Schenck, former chairman of 20th Century-Fox. "I was just a pick-up man," he testified and went on to say that the transactions were for the purpose of assuaging "sandbagging legislators" around the country. He claimed that he was approached by Nick Schenck to act as go-between with Joseph in handling money to be used for placating legislators who were attacking the industry.

Bioff revealed a curious social relationship with the Schencks although his testimony was often challenged by the Court as unreliable. According to Bioff, when Government agents were nosing into the companies' books Schenck suggested that he took a little trip to Rio de Janeiro. Bioff said that he got the trip gratis, and that on his return Schenck suggested he take another trip to London. Bioff testified that he received tickets to London, where he was met by Francis L. Harley, in charge of their 20th Century London office, and Robert T. Kane. All hotel bills were paid by Harley and a car placed at his disposal, Bioff said. Subsequently Harley suggested a visit to Paris, where he spent several days. Again a car was placed at his disposal, and a short trip through Belgium and Holland arranged for him.

PRESENTS FROM PRODUCERS

When he got back to America, where presumably the "heat" was now off, he wanted to purchase a farm, and stated that Schenck agreed to lend him $ 100,000 for the purpose. Bioff said he was reluctant to accept the loan as he feared a check-up. He appeared to be developing fine susceptibilities. "With my position in the Labour movement it wouldn't look well," he said. That, at least, was thoughtful of him. However, the loan was arranged.

According to Bioff, many other favours were showered on him by the great ones. Joseph Schenck gave him an ultra-violet ray lamp and cabinet, worth $ 20,000. Harry Warner "declared him in" on card game winnings, and he claimed, he



Motilal has landed a goldfish and he seems satisfied with himself after signing on the dotted line for Producer-director S. F. Hasnain. Poor Hasnain!

received about $ 20,000 in all in gifts from Schenck. Bioff further said that Harry Warner had invited him to a meeting organised by the producers to oust Communists and Bundists from the industry.

The weight of evidence against Bioff and Browne seemed overwhelming and it took the jury only just over two hours to reach a verdict of Guilty. Judge Knox thanked the jury. "To my mind," he said, "you have performed a very excellent job. It is a highly important case and I am quite sure that your verdict will let fresh air into a lot of homes in this country. All labour will doubtless be glad to have their Unions purged of such individuals. If Union Labour is to endure it must rid itself of men who stand ready to sell out Labour when it suits their purposes."

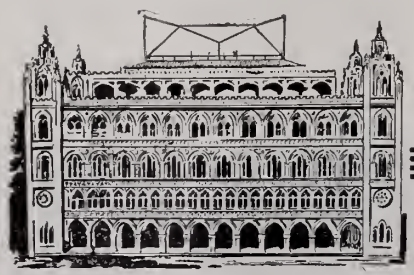
With these words of Judge Knox we can all agree. American Trade Unionism is well rid of these two men, and it is to be hoped that the members of the I.A.T.S.E. will exercise better judgment when appointing their new officials, and, even more important, maintain the closest democratic control and supervision over their actions. But it seems to me that the trial has done something more than unmask a couple of Labour crooks. On the basis of the evidence, the production companies have come out of it pretty badly too. Without their connivance Bioff and Browne could never have carried on the racket.

Men whose names are household words, whose publicity departments have built them up as the inspired leaders and geniuses of a great industry handed over nearly a million dollars to these racketeers. That money did not come out of their own pockets, it came from the pockets of the public, the film-going public all over the world who pay their money at the box-office.

To us the reflection is bound to occur that an industry not noted for its friendliness to trade union demands for better wages and conditions can without the slightest difficulty find gigantic sums of money for ends which are contrary to the interests of trade unionism and of the well-being of the public as a whole. Make no mistake about it. This money was paid to Bioff and Browne in the hope that they would not call strikes, that they would get rid of the militants, and preserve as far as possible a status quo favourable to the employers.

That is how the "great" American producers, who preach to the world new standards of life, live themselves.

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Radha, The Dancer

By: K. Ahmed Abbas

Radha the dancer was for the moment in a happy mood. It was the day of the Divali festival and she hoped to have a bigger audience for her *nautch* than ever before. There were prospects of a good custom and she had created and rehearsed an entirely new *pujah* dance for the occasion. As she tied her little ghunguru bells around her shapely ankles she hummed the song she was to sing that night and her feet instinctively responded to the strains of the music that came from the next room where the musicians were rehearsing the orchestra.

"Radha, Radha," the agitated *Ustadji* entered, panting for breath. Evidently the old man had been taking the stairs two in a stride.

"What is it, *Ustadji?*", Radha smiled. She liked the old musician who in her childhood, had put her through her paces in dance and song and ever since had acted as friend, philosopher—and pimp!

"Radha," replied the Ustadji, trying to control his breathing, "we are fortunate. We are honoured. The Raja Sahib of Jalpur is coming here in person to witness your *nautch.*" and then, rubbing his hands in ecstatic glee, "We are in luck today, my dear."

"Oh, said Radha, greatly impressed with the importance of the occasion. "But tell me something about this Raja Sahib of yours. Is he very old?"

"Old?" replied the old man contemptuously as if age was his exclusive monopoly, "Why, I remember the *Nautch* party that his father. the late Raja Sahib, gave on his son's birthday as if it was only yesterday. At most he must be twenty-five. It was only five years ago that he got married. Ah. now *that* was a marriage." There was a gleam reminiscence in the old man's eyes, "Not less than a dozen *taefas*. Your poor mother, too, had gone to dance. But, of course, you were too young...."

The *Ustadji* stopped in the middle of the sentence, realizing his mistake. He ought not to have mentioned her mother. It had taken Radha over a year to get over the grief of her mother's death and even now the slightest reference to her was sufficient to send the girl into tears.

"Now, now, d..d..don't cry, my dear." stammered the old man confusedly, "I should not have mentioned it on a night like this. Now dry up the tears and finish with your make-up."

One of the musicians poked his head in the room and announced in a loud whisper, "Hurry up. The Raja Sahib is coming.". Radha choked her sobs and wiped away her tears. That was no time to weep for her mother. "A dancer and prostitute has no right to give way to her emotions," she said to herself, smiling sardonically at her comely reflection in the mirror.

The Raja of Jalpur was a handsome young man, scion of a noble Rajput family, aristocratic of bearing and chivalrous of conduct. As he sat on the *masnad* in the centre of the assemblage, watching Radha ecstatically going through the graceful movements of the *Pujah* dance, he drank in her beauty with a telltale expression in his eyes which the members of the audience were not slow to notice. The room began to empty and by the time Radha had finished her dance none from the crowd was there.

"Wah, Wah, Beautiful" exclaimed the Raja Sahib when Radha finally took her seat. Now he could at last have a good look at her.

He had seen many beautiful girls during his stay in England. In fact they occupied the larger part of his time and constituted the most expensive item in his monthly budget. His own wife, they said, was quite beautiful, too. But as he sat there he felt that he had seldom set eyes upon a lovelier face than Radha's. And, then such life, such beauty of movement, such graceful gestures he had never seen in a girl before. At least that is what he thought at the moment.

"What is your name, sweet one?" asked the already infatuated young aristocrat in his most courtly tones.

"Radha," she simply replied with a shy smile.



In accordance with the usual custom Radha prepared pan and offered it to the Raja, who accepted and placed a hundred rupee note in the tray.

"What a beautiful voice, too" thought the Raja.

In accordance with the usual custom Radha prepared pan and offered them in a silver tray to the Raja who accepted one and eager to impress the girl with his wealth, placed a hundred rupee note in the tray. Radha accepted it with a salam and respectful bow and dutifully handed it to the Ustadji.

"Do you like me, sweet one?" asked the Raja, as Radha took her seat with that directness which he knew he could confidently employ in dealing with women of her class.

The musicians shuffled out of the room knowing the moment for exit like actors well-versed in their parts.

"Why not?" replied Radha with non-committal naivete and the modest blush which she had been trained to register when such questions were asked by wealthy clients. For the humbler fold who were not affluent enough to pay for her attention she was taught to use a more curt technique.

"Will you come to live with me?" the Raja eagerly asked the next question. To this Radha was not to reply. In accordance with the rules of her trade she simply blushed, looked at the *Ustadji* for help and guidance and finally left the room.

"Why not? Why not?" the old Ustadji said with the eagerness of a salesman who wishes to take no chance with a promising customer lest he might walk out of the shop. "It will be a great honour for her. Raja Sahib."

The Raja held a brief low-voiced consultation with his secretary and then, calling out farewell to Radha, he departed leaving the secretary to settle the more practical details of the bargain.

An hour later when Radha learnt that she had been "sold" to the Raja for five hundred rupees a month she took the news philosophically The Raja was at least not so foul looking as the fat Zamindar who had been her first "purchaser".

Next day the whole entourage shifted to the Raja's palace. That night there was no dancing in Radha's house.

Three months later.

In a luxuriously appointed suite which the Raja had set apart for her in the outer precincts of his huge palace Radha sat lost in thought. The sun was setting behind the low lying hills and gloom spread its wings over the landscape, depressing shadows of the twilight hour filled the room and found reflection in the serious countenance on Radha's face.

For the first time in three months Radha was thinking, taking stock of her present position, debating the vital issues of her life. Like every other girl born in her circumstances, she was before everything else, a realist and a fatalist. She had few illusions and was completely resigned to her fate. She knew the implications of her origin and had no wish to quarrel with society over them. The daughter of a prostitute even if she was the prettiest and the best dancer in the town, remained a prostitute. To be kept as the permanent mistress of a rich young handsome Zamindar who was a past master in the art of making love was certainly better than retailing herself in the open market to anyone who came along with five rupees in his pocket. But it did not in any way improve her status. She also knew very well that love, domesticity and children were luxuries which women of her class could never afford. And yet to-day her stolid realism was shaken, a wild desire for the might-have-beens of life assailed her. She wanted to be a wife, a mother, to have a *niche* in the established order of society. The instincts of a woman which are deeper even than the circumstances of her birth were reasserting themselves.

The cause of this transformation of Radha the realist was the Rani of Jalpur.

Ever since she had joined the Raja's establishment, Radha had heard of the incomparable beauty of the Rani, and wondering why the husband of such a beautiful creature should seek satisfaction elsewhere. She had wanted to see her. On more than one occasion she asked the Raja if she could be allowed to go in the *Zenana* but every time he had clearly evaded the question, drowning Radha's request in an orgy of passionate love-making. "We were born to love each other, my



It is below my dignity to feel jealous of a woman impairing my position. A mistress and wife can never be equals.

darling," he would say. "and I won't allow anyone to come in between us." But her curiosity had remained as keen as ever and she had at last confided her wish to Lachhmi, the wrinkled old hag of a woman who had been appointed by the Raja to wait on her. And that day, taking advantage of the Raja's absence for the whole day on shikar, she had persuaded Lachhmi to take her along in the Zenana, disguised as a servant woman. The Rani—beautiful, proud and aristocratic of bearing—was holding a regular court in the big hall where she sat in the centre on a raised dais surrounded by her friends and servants. Lurking in a dark corner, Radha was both surprised and amused to discover that she herself was the subject under discussion.

"Raniji," one of the senior maid-servants was saying in disgustingly obsequious tones, "Why don't you do something about this street woman that Raja Sahib has brought here?"

"I am told she is quite beautiful." the Rani replied casually with a supreme air of unconcern.

"But", interjected one of the Rani's privileged friends, the buxom wife of a neighbouring landlord. "Aren't you jealous of her for stealing your husband's love?"

The Rani's reply cut Radha to the quick. It was like a slap in her face. With cold and calculated contempt the beautiful aristocrat said, "It is below my dignity to feel jealous of a woman impairing my position. Moreover it is nothing unusual for a Raja to keep a few such women for his amusement. A mistress and wife can never be equals."

Radha could bear to hear no more. Shamefacedly she slunk out of the house. Lachhmi, when she came back, started a long-winding apology, emphasising that it was Radha's own idea to go to the Zenana. "Oh, yes, oh, yes," the unhappy girl cried, "but leave me alone for the present." She wanted to think. *"A wife and a mistress can never be equals."* The Rani's words were still ringing in her ears. They irritated and tormented her because they were so true. In those words the Rani, as it were, had shown a mirror to Radha. And she shuddered at the reflection she saw.

If Radha had possessed a well-informed and logical mind she would have pondered her position in the light of historical and economic causes which were responsible for her present unhappy position. But she was, at that moment, a woman with her elemental passions aroused. All she knew was that "A mistress and a wife can never be equals," and she desperately desired the impossible—to be a wife! And yet out of the very depths of her hopelessness gleamed a faint ray of hope. Hadn't the Raja assured her several times every day ever since she had been there—that he loved her more than anything else in the world? Radha was used to such declarations of passion and suffered them with sardonic good humour. She had no illusions about such "love". But the young Zamindar was so ardent in his wooing, so persistent in his declarations. that at moments she could actually believe that he loved her not as a mistress but as a sweetheart. In this moment of optimism and weakness she once again took refuge in that frail belief. If he really loved her, she thought, may be he would also consent to marry her. Her face brightened at the thought and her imagination toyed with the prospects of a married existence. It was a pleasing anticipation—secure life, a definite and respected status in society, home, children. There was only one thing which rather spoilt this picture. As a respectable married woman she would not be allowed to dance. And though she had never heard of the much-abused cliche "The Divine Urge of Art", dancing was her very life It was in her blood and bones. It was the only mode of self-expression she knew. She could never be happy without an opportunity to dance. It was bad enough to live as the Raja's mistress and to dance, when she did, before an audience of one (how she pined for the boisterous encores of the crowd who came to see her dance at her house!) but to reconcile herself to a life without dancing at all was terrible. The artist in Radha shuddered at the idea But she reflected, sacrifices have to be made for a rise in the social scale and if she wanted to be a wife and a mother she would have to forego her passion for dance. The artist was vanquished by the woman.

Radha was awakened from her reverie by familiar foot-steps in the verandah. The Raja, flush with the Shikar's pride after a good day's shoot, walked in bubbling with gaiety and good spirits.



"Raja Sahib, I love you so much—if only we could be husband and wife!"

"Well, well, how is my darling? he said, taking Radha in his arms and kissing her with a possessive air. But Radha, in her new-born optimism, was thrilled by what she regarded as a demonstration of genuine love.

"Did you miss me much?" the Raja asked settling down on a sofa and lighting a cigarette.

Radha coyly nodded her head. Now was the time, she thought, of broaching the subject which was agitating her heart.

Noticing a cloud over Radha's countenance the Raja asked: "What is troubling you, my dear? Won't you tell me—your devoted lover?"

Summoning all her native courage Radha blurted out in one breathless sentence, "Raja Sahib, I love you so much—if only we could be husband and wife!"

The Raja of Jalpur was not surprised by Radha's demand. Indeed he had been expecting it ever since she had come to live with him. "They are all alike," he reflected Everyone of his series of mistresses had ended by making herself a bore with her matrimonial ambitions. Radha too had ultimately proved no exception. And yet he had once hoped she at least would show more commonsense!

"What are you thinking, Raja Sahib?", she persisted, throwing her arms round his neck, "don't you love me sufficiently to marry me?"

"Oh, bother," the ex-Oxonian thought, "this woman is becoming a bore. "But she was beautiful and he had not yet tired of her amorous delights. She must be humoured.

"My darling," he said and, taking her in his arms, smothered her with kisses. So, you too believe in all this conventional clap-trap of marriage! I believe, my dear, in something more sublime and eternal—Love. What difference does it make to us, I ask you, if a priest blesses our union with some hocus-pocus incantations? It is sacrilegious to fetter love in bonds of convention.'

Radha, nestling against his bosom like a frightened dove, was sceptic. "But, my dear, after all we have to live in this world. And the world does not approve of free love. I want to be yours—now and always."

"That you will be, Radha," the Raja replied, "Never has there been a girl like you in my life—and never again shall one be. I swear I will love you always. Is that not sufficient? Why must we worry as to what the world says. I am under no one's obligation and so long as I am alive, nor will you be. Rid yourself of this superstitious belief in moth-eaten customs like marriage. I have been to Wilayat—to England and France and America and I tell you there no one cares about marriage. They are all free. They only believe in Love."

The Raja had a glib tongue and this was not the first time he had cursed the matrimonial phobia of a mistress by giving her a lecture on the rational basis of sex and love. Radha, who had less than an average woman's regard for conventions was soon wavering in her recently acquired belief in marriage. And whatever doubts had remained were swept away by the Raja's expert petting and passionate words of love.

There was a knock at the door and a maid-servant appeared. "The Raniji wants you, Raja Sahib," she announced and the Raja left for the Zenana, promising to return soon.

Radha's emotions at the moment were complex, indescribable. She did not know whether to be happy that she possessed such an ardent lover or to be sorry for the blighted prospects of matrimony. It was then that she noticed Lachhmi who had quietly entered and sat down in a corner. The old woman was weeping.

"Why Lachhmi," Radha asked. "Why are you weeping?". What was it that troubled this withered creature? Radha had often felt curious about her past, wondered what experiences and emotions she had had.

"Nothing, Baiji", the old woman replied breaking into a hysteria of sobs, "Only this that one day I too had come here like you and—" her voice was hoarse with emotion—"his father had said much the same things as the Raja Sahib said to you."

The scales seemed to fall from Radha's eyes. She looked at the wretched old Lachhmi and she looked at her reflection in the mirror. In a moment she had made up her mind—

That night there was dancing again at Radha's house. She had found out what she wanted.



Kumar is between two girls, Azurie and Pramila in "Jhankar", a social picture of Silver Films.



NATIONAL STUDIOS (Bombay)

After a long time the National Studios have been able to give a popular picture in "Vijay" which has been released at the Swastik Talkies, Bombay. We hope that with this success the Studio will be able to maintain their once established reputation which they made with their very first picture "Woman" two years back.

At the studios they have been working rather long on their ambitious production "Roti" under the direction of Mehboob. This picture has also taken a very long time and it is high time that it should come to the screen now.

Still another picture ready at the studio is a social comedy called "Lalaji".

EASTERN PICTURES (Bombay)

News from this new producers constitutes the completion of their first social picture "Badal" which, Producer R. S. Lakhani says, is going to make new box-office history. Already Director Zahur Raja is busy with a new social subject which he has already in script form.

SILVER FILMS (Bombay)

Floated by the popular actor Kumar, this new concern has started a maiden production called "Big Money", evidently with the intention of making big money for themselves, featuring Kumar, Chandramohan, Azurie and Pramilla. The story, which is written by Zabak the popular newspaper columnist, is expected to be a powerful dramatic portrayal. But let us wait till it comes on the screen sometime in the month of August.

BOMBAY TALKIES (Bombay)

"Jhoola," their recent social hit does not show any signs of going off the Roxy screen at least for some more weeks to come. In the meanwhile, however, the studio has managed to get another social picture "Basant" ready for release. This picture features Ullhas and Mumtaz Shanti with Mumtaz, the popular dancer It is not yet decided where this picture will be released, but we expect it to be released at the Roxy rather than at the Majestic. "Basant" is reported to have become another grand picture under the able direction of Mr. Amiya Chakrabarty.

FAZLI BROTHERS (Calcutta)

"Masoom" attracted crowds, particularly those people who were interested in seeing the faithful portrayal of Muslim family life, at the Imperial Cinema in Bombay. The picture has been liked by large section of Hindus who had no previous occasion of seeing an intimate picture on Muslim life.

In Calcutta the producers have completed "Chowranghee" in Hindi and Bengali and it will grace the screen very shortly, probably by the middle of next month.

After the release of "Chowranghee". Director S. F. Hasnain will come down to Bombay to produce "The College", a social melodrama featuring Motilal and Chandra Mohan.

KARDAR PRODUCTIONS (Bombay)

Producer-Director Kardar is not a man to allow grass to grow under his feet. With the speed with which he has been advertising new pictures and new names, he has also been making production arrangements, and he has already gone into the shooting of "Sharda", his first social picture under the new banner, at the Circo Studios in Bombay. There are reports he has signed down the Chitramandir Studios in Parel for his other productions.

RANJIT MOVIETONE (Bombay)

"Mehman" went off the screen at the Roxy rather too quickly. "Arman", however, is to follow very shortly and if half of what Sardar Chandulal says about this picture is true, "Arman" is going to be one of the greatest pictures coming out of Ranjit Studios. It is directed by Kedar Sharma.

There are many other pictures in the making at the Ranjit Studios, but the most prominent amongst the present ones is "Bhakta Surdas", a devotional story featuring Saigal and Khurshid.

BHARAT PICTURES (Bombay)

"Swaminath" starring Shobhana Samarth will be released at the Lamington Talkies, Bombay immediately after "Rai Saheb".

Another social comedy which these prominent distributors will be releasing in the city is called "Kunwara Bap" or "Bachelor Father" featuring Kishore Sahu and Protima Das Gupta.

CHITRA PRODUCTIONS (Bombay)

The shooting of "Between You and Me" has been going on for a pretty long time now, and it is very well near completion. Producer Gvalani thinks that this picture ought to be a roaring success merely for its snappy and excellent music.

With Leela Chitnis and Pahari Sanyal leading a very useful cast of artistes, we are sure the picture will have enough star value to pull at the box-offices.

PRABHAT FILM CO., (Poona)

Young director Raja Nene is busy with the shooting of "Ten o'Clock".

a social story featuring Ratnamala in the Marathi version and Urmilla in the Hindustani one. Simultaneously, directors Damle and Fatehlal are getting ready to shoot a socio-historical subject "Ram Shastri".

PANCHOLI ART PICTURES (Lahore)

"Khan Daan" has been as good a success, if not better, as "Khazanchi" all over India.

At the studios, they have completed "Zamindar", another social story under the direction of Moti Gidwani despite the small family quarrel they had with Shanta Apte.

Another subject which is being considered for production is called "Meena Bazar".

SHALIMAR PICTURES (Bombay)

"Ek Raat" which was released at the Plaza Talkies, Karachi continues to draw good crowds at the time of writing this. The picture is due to be released in Bombay at the Lamington Talkies very shortly and everyone connected with the production is very enthusiastic about its success.

Director W. Z. Ahmed seems to have made new financial arrangements for the production of "Munkijeet" starring Neena.

JANAK PICTURES (Bombay)

For the successful production of "Rai Saheb" Producer Chhotubhai Desai who was so far a successful publicity officer at the Wadia Movietone has been publicly congratulated by his brother publicity officers and was presented a token for his success by Director Shantaram. The picture "Rai Saheb" has been having a very successful run at the Lamington Talkies and reports coming from the country, from places where the picture has been released, have also been very encouraging.

NEW HUNS PICTURES (Kolhapur)

With their very maiden hit "Pahila Palna", Producer Baburao Pendharkar has proved to several old-stagers how pictures are to be made. It seems that Baburao Pendharkar is at present sitting on his oars thinking of his new pictures. The immediate shape thoughts would take would be a socio-devotional subject called "Damaji".

ACHARYA PRODUCTIONS (Bombay)

Director-Actor Kishore Sahu has completed "Kunwara Bap" or "Bachelor Father", a social comedy, featuring himself and Protima Das Gupta.

Another picture that is in making under the direction of Mr. Acharya is called "Uljhan". It stars Sardar Akhtar with a very useful band of artistes.

PRAKASH PICTURES (Bombay)

"Station Master" has been running well at the Majestic Talkies in Bombay and at other stations wherever the picture has been released. Before the studios take up another mythological spectacle, they have decided to produce one social production which is called "Chudiya".

SWASTIK INDIA LTD. (Bombay)

This important distributing office is releasing several pictures one after another in the city, and that one that is scheduled to be released very shortly is called "Mata", a social story produced by Kirti Pictures.

AMAR PICTURES (Bombay)

After the success of "Khilauna" the producers seem to have been considerably encouraged and they have quickly completed "Ankh Michowli", a social story featuring Nalini Jaywant and Sulochana. This picture will be shortly released at the Imperial Cinema in Bombay and great things are expected of it.

In the meanwhile they have already begun a new social picture called the "Message of the Lips" under the direction of Surendra Desai.

GITA PICTURES (Bombay)

"Adhar" the maiden production of Gita Pictures featuring Yakub and Meher Sultana is nearing completion. The producers expect it to be a good picture.



"Lalaji", a social comedy of National Studios seems to be having some smelly situations like this.

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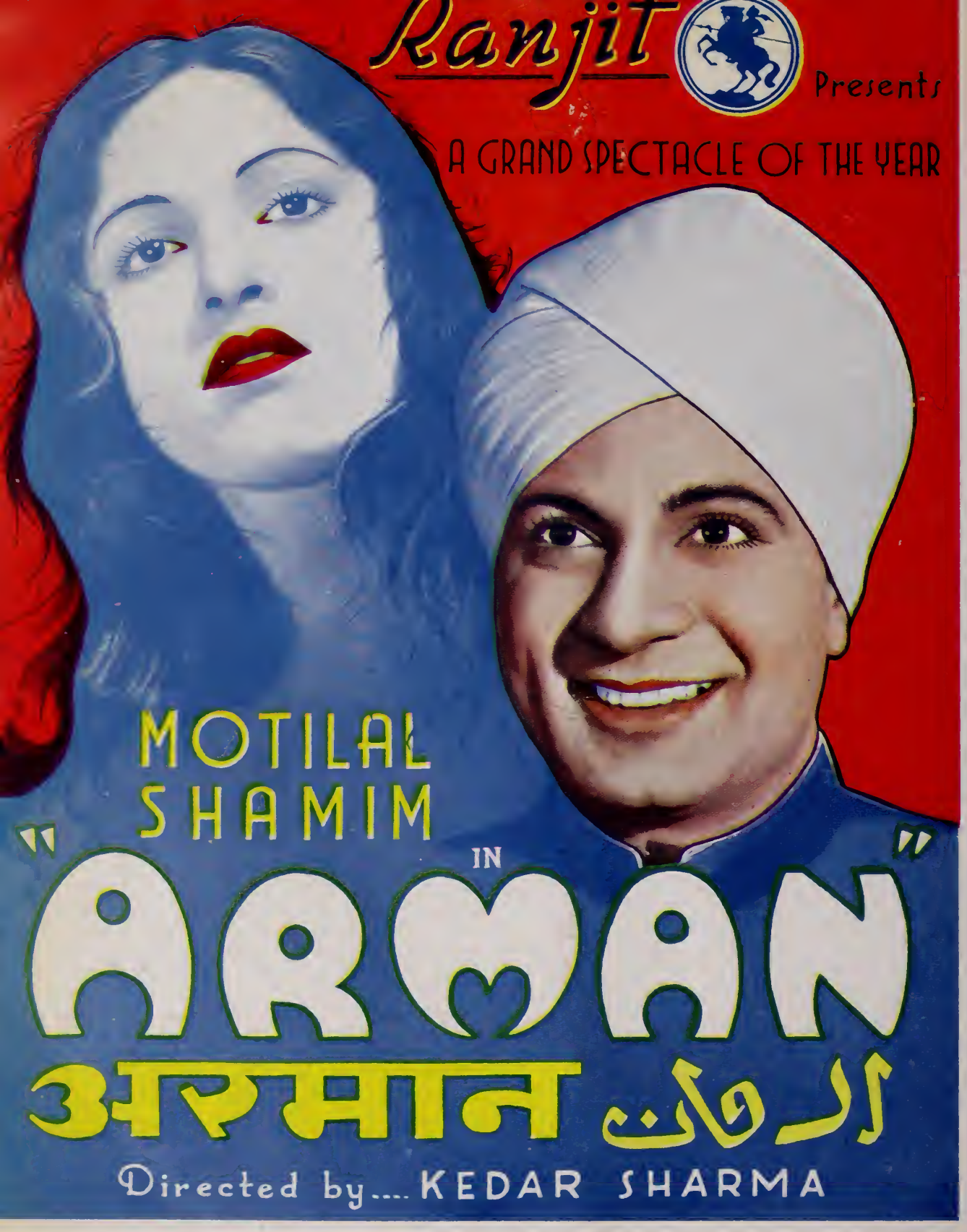
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VOL. 8 No. 8.

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Barking In The Bush

(The irresponsible speeches and writings in England of Mr. Alexander Shaw, the ex-producer of the Film Advisory Board, have given offence to a patient nation. We have received numerous letters condemning this ungrateful Englishman for his slanderous attack on the very people who treated him and his wife as honoured guests during their stay in India. Owing to shortage of paper it is impossible to publish all the letters which we have received, but we are glad to extend the use of our editorial columns for a special occasion to Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association, Vice-President of the Motion Picture Society of India, Member of the Bombay Board of Film Censors, Member of the Film Advisory Board and General Manager of The Bombay Talkies Ltd. The authority behind Rai Bahadur's opinion on this matter is undisputed in view of his exclusive position on several trade institutions. The Editor.)



RAI BAHADUR CHUNI LALL

"Filmindia" has lived up to its reputation in throwing light on the Alexander Shaw episode. For insolent ignorance and malicious perversion, Mr. Shaw's performance in the "Cine-Technician" and before the East India Association would be hard to beat.

With hardly any record at home, Mr. Shaw was brought to India as an Expert on propaganda films. With a dismal record during his one year's stay in India, he has

now set himself up at home as an Expert on Indian films.

It is good for Mr. Shaw that he has made his amazing outbursts in exceptional times and in far off England. Or else, some of the things he has said might well have landed him in the dock on several charges of libel.

As for his unworthy attack on the Film Advisory Board, an institution created by the Government of India, I think it is up to the Government of India to take serious notice of the matter and to call Mr. Shaw to account through the British Ministry of Information which was responsible for sending him to this country.

The Indian Film Industry, I am glad to say, can look after itself. It is legitimately proud of its history, progress and achievements. At any rate, it need not look for inspiration or guidance to the British Film Industry in which apparently men of Mr. Shaw's calibre pass for Experts.

The barking in the bush will not stop the caravan.

(Sd.) Chuni Lall.



Urmila thinking, perhaps for the first time, in "10 O'clock" a social picture Prabhat.



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she being specially "groomed for eatness" in adventurous emotional les? . . . . Is she marked down for me as India's number one screen 'amp" ? It is obvious that this rising ır is a specialist in feminine allure- ent—both Press and public recog- se it—and her mounting successes e being watched and discussed just w by all keen film-followers.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

THEATRE SHORTAGE!

The lot of the small independent producers is becoming worse day by day in the principal key cities of India, because of the shortage of theatres for releasing their pictures.

Somehow and that too with the greatest difficulty, the well established producers manage to get release theatres for their pictures, but for the one-picture producers the problem has become almost impossible.

Take, for instance, Bombay. With the four Western India theatres: West End, Minerva, Krishna and Central exclusively monopolised by New Theatres, Prabhat, Navyug and Minerva Movietone; with Roxy engaged by the Bombay Talkies; Royal Opera by Ranjit Movietone, Imperial by Supreme Films and Swastik by National Studios, there are only two old theatres, Majestic and Lamington, left for about a dozen free-lance producers.

The net result of this shortage of theatres is that there are over twenty pictures remaining unreleased in tins and some of the good ones from among this lot will have perforce to be risked in unsuitable theatres, with the inevitable fear that they might fail to draw. For, a good theatre is an absolute necessity for a good picture to become popular.

Picture-goers who go to our theatres for entertainment like to have tolerably good environment to be able to enjoy their entertainment. There are certain theatres in the city which will never be popular with our picture-goers for many reasons, and it proves suicidal for the free-lance producers to release their pictures at such theatres.

There are two ways of solving this shortage problem. One is by cutting down our production; the other is by constructing some more new cinemas in the city.

Here is an investment opportunity which should appeal to our real estate investors. A cinema, under these conditions, is bound to prove a very paying proposition.

THE TWO DESAIS

This problem of theatre shortage does not seem to bother an influential firm of distributors, which, due to its large volume of business, is able to demand accommodation for its pictures as and when it is required.

This seems to be true of the Supreme Film Distributors of Bombay. In 1937, when Seth Chunilal Desai organised this distributing concern, with 'Gangavataran' as its very first release, no one imagined that this firm would control a large volume of business so very soon.



Seth Chunilal Desai

Buying, producing, or otherwise securing as many pictures as he could get Seth Chunilal Desai seems to have pursued the single ideal of making his distributing firm the most influential in Western India. In 1942 alone, during the last six months, the Supreme has been able to release six pictures in the city: "Pyas", "Khilauna", "Masoom", "Dil-lagi", "Tamanna" and "Ankh-Michowli".

Before the 1942-43 season is out several more pictures will be released. Some of the outstanding ones will be: "Khamoshi" starring Romola; "Jawab", starring Kanan, Jamuna and Barua; "Chowranghee", starring Mehtab and Anis; "Akeli" starring Leela Desai; "Savera", starring Shobhana; "Message of the Lips", starring Sadhona Bose and "Thank You" starring Nalini Jaywant.



Mr. Maganlal Desai

With this star-studded programme of releases, Seth Chunilal has reason enough to compliment himself on his business acumen and foresight.

Efficient management of business has a lot to do with its success and that is where perhaps the trained excellence of Mr. Maganlal Desai, the Manager of Supreme, comes in handy. For, Mr. Maganlal's sweet and disarming way of dealing with the exhibitors does help to keep the annual revenue budget balanced on the right side.

WHAT WRITERS EARN

Since Producer-director A. R. Kardar openly announced his intention to purchase screen stories from

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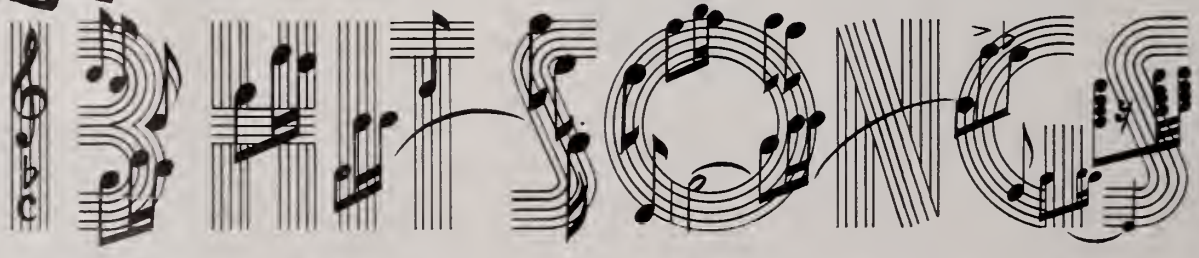
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writers all over the country, we have been receiving letters asking us to write about the economic possibilities of persons taking up the work of writing screen stories as a profession.

The pointed question has been: "Does it pay to write for the screen?" The best way to answer this question will be to quote a living example of a close acquaintance.



Pandit Indra

In 1933, the now well-known Pandit Indra, was working as a solicitor's clerk on Rs. 125/- a month. For the last 5 years, he has been earning over Rs. 1500/- per month as story, dialogue and song writer for the screen.

It was due to Baburao Patel's mistake that Pandit Indra got his first dialogue-writing assignment for Baburao's picture, "Sati Mahananda". Since then both of them have been friends and Baburao Patel has tried a million methods of getting himself rid of Pandit Indra. But the learned Panditji refuses to oblige.

In all these years, Pandit Indra has written for over 24 producing companies including companies like: Ranjit, Bombay Talkies, Prakash, Amar, Sagar, Navyug, Wadia, Huns and Kardar Productions.

He has written dialogues and songs for over 65 pictures and umpteen popular songs for the gramophone recordings of the H.M.V. Over forty leading film stars have either spoken his words or sung his songs at different times.

Nearly six of his own stories have been or are now under production.

Add to this formidable labour six stage plays and writers will be able to know how much work is needed to establish an average earning of Rs. 1500/- per month.

There are times when from a dozen different theatres in the city come echoing the words of Pandit Indra on the wings of music. And even in the distant theatres of America Pandit Indra's songs will fall on strange ears through the medium of "The Court Dancer", India's first talkie in English.

Pandit Indra is not a very pleasant man to meet nor a very delightful companion to talk to. But he has talent that sells. And in this industrial age, what sells is the only thing that matters.

Therefore, Pandit Indra is a good example of what a screen writer, devoted to his profession, can earn if he has honesty of purpose.

SHALL NOT GO UNSUNG!

"He has talent that deserves every encouragement" —in these words the Government-of-India Producer Shantaram has praised the work of the young amateur artist Chandrasekhar.



Chandrasekhar

Primarily, Chandrasekhar is a brush and paper artist. But he had that ache in his soul which craved for an expression on the celluloid. Poor as the proverbial church-mouse, vainly did he try to knock at the doors of our producers begging for an opportunity. No one gave that opportunity. His dogged bad luck was just beginning to shake his self-confidence when he decided to borrow money from friends and produce a two-reel story. He had thought that our blind producers, who lacked the vision to recognise latent talent in people, would at least condescend to see his two-reeler.

Poor Chandrashekhar! He did not know our producers as well as we do. They did not see that precious two-reeler in every foot of which is the trembling shadow of the young producer's sighing ambition.

That little picture is called "Pravasi" (The Traveller) and portrays the symbolic struggle of human beings for existence. Yes, it is a very well done little picture of a little man with friendly borrowings from little men like himself.



These two girls—Mumtaz Shanti and Pramilla—prove a great attraction in "Basant".



The COLLEGE

WRITTEN & DIRECTED BY **S. F. HASNA**

With

★ MOTILAL ★ CHANDRAMOH

To those poor friends, he has to pay back that money some day. It will take Chandrashekhar half of his life time to do so.

In the meanwhile our producers will keep crying for new talent blind to the existence of a genius below their very nose.

The Government-Producer Shantaram will keep on giving certificates as follows: "From conception of the subject to the script, from scenario to photography, direction, editing and general production, everything done single handed—that is the singular achievement of Kumar Chandrashekhar whose admirable enterprise 'Pravasi" is a joy to speak of. The flight of imagination and the correct execution of ideas through a medium to which he is quite new, show that all that talent needs is opportunity."

And after singing such high praises unblushingly, the great producer can not find even a small opportunity for the little man with "singular achievement" in the Film Advisory Board which usually employs over 90% of junk in technicians and idea men. Can antipathy go further?

I appeal to Rai Bahadur Chuni Lall and Mrs. Rai to give this young man "the opportunity" which Shantaram so charitably recommends and take him in the Bombay Talkies Studios, the only nursery of our future efficient technicians. There, perhaps, in the field of commercial films, Kumar Chandrashekhar may get his long sought opportunity to give a full expression to his genius.

The young man stays at 46, Ranade Road, Dadar, Bombay 14.

BUSINESS AND SOCIAL REFORM

Back in 1924, a penniless young lad started from his village home for Bombay to build a fortune.

On 29th June 1939, the "Los Angeles Times" in distant America published "A. J. Patel is a youngish little man with an idea that may go far in the education of the 400 million people of India".

And nowadays, whenever I observe the five-floor activities of Ambalal Patel at his Hornby Road place of business, I wonder about the giddy heights of success to which an ambitious mind can soar. Ambalal began his life as a movie cameraman but soon gave up that profession for commerce and opened his photo-goods firm: The Central Camera Co.



Mr. Ambalal Patel

Throughout these years, Ambalal Patel has struggled hard and fought well to achieve his ambition. His firm has become known for its multifarious departments which offer everything to both the amateur and professional photo enthusiasts.

Ambalal Patel was elected the Fellow of the Royal Photographic Society of Great Britain and he stood first in the British Empire in the International Photographic Exhibition, winning as many as fifty awards.

But it is not as a successful man of commerce that Ambalal attracts the attention of all. He is a national minded social reformer. He has helped the Government of Bombay to introduce a Visual Education Scheme in the villages of the province. As a result of his active co-operation, nearly 500 portable projectors are actually in operation in the villages imparting visual education to our illiterate villagers.

Amongst his other activities is the production of about 150 short educational features and another series of shorts called "A.R.P. and You".

The latter series has proved very popular amongst all audiences as these short features give pointed instruction for times of emergency.

SHANTARAM DISAPPOINTS

"The Voice of Youth", third production of the "Films of India" is an unworthy successor to "Our Valiant Neighbour" and "The Gallant Effort". The disappointment is all the more so, perhaps, because people go to see it with certain expectations. And this opinion seems to be shared by all one meets and talks with about this film.

"The Voice of Youth" was advertised as a documentary. A documentary must bear truthfulness on its very face. There must not be any attempt at 'suppresio veri' and 'suggestio falsi'. As it is, the film appears to be a lop-sided denunciation of fascism by the youth of India. Young India is undoubtedly anti-fascist, but it is anti-imperialist as well. None of the speakers at the All India Students' Conference held at Delhi of which "The Voice of Youth" is a pictorial representation is shown to denounce imperialism, while all of them including the President, Swami Sahajanand undoubtedly did it.

We must object to this on the same ground on which we objected to the total omission of Indian leaders in 'Our Valiant Neighbour'. Turning to its technical side one is surprised to observe defective synchronising in a Shantaram production. While certain speakers were seen furiously waving their hands no words passed out of their lips. This has happened half a dozen times.

By the way, are there no strong, virile, well-built young men and well-formed, sweet-voiced, healthy young girls among India's youth? If the conference did not have enough delegates of this variety, it is no fault of the producer or the cameraman. But if there were at least a few to answer this description, their shots would have made the film more worth while.

We hope, at least, that this disgraceful representation of our youth is not sent overseas. It will be a libel on our nation.

EDUCATING INDIA'S 400 MILLIONS THROUGH MOTION PICTURES

Mr. A.J.Patel's Dream Being Realised-Nation-Building Activity With Untold Possibilities

To dream dreams of great accomplishment has ever been the prerogative of youth. But it is given to only a few to make these same dreams come true. Hard work, perseverance, ability to get along with people and to seize opportunities are some of the qualities needed to succeed. But if there are additional handicaps in the form of poverty, a predilection for art, and that too in a branch practically unknown to Indians, and then again to wed that art to commercial enterprise, and succeed in same and in that process come out tops in a world sphere—well, that is some accomplishment. This accomplishment has taken place in the person of Mr. Ambalal J. Patel at a comparatively early age. But it is not in this accomplishment that Mr. Patel's pride really lies as this story will tell.

Mr. Patel was born in an obscure village in Gujerat, almost lost from civilization. But Bombay drew him like a magnet. In 1924 when Mr. Patel started life in a very hard school his steps gravitated naturally to the camera. So great was his natural ability with the handling of the lens, that combined with his artistic bent, he quickly rose to be a star photographer. From that to a cameraman in the motion picture industry which was then just firmly establishing itself in India, was a natural consequence. As a pictorialist Mr. Patel has won more than 50 international awards. He stood first in the British Empire in the International Photographic Exhibition and was elected Fellow of the Royal Photographic Society of Great Britain.

Mr. A. J. Patel combines in himself not only artistic genius but also strong commercial ability. He owns the famous Central Camera Company which is an institution by itself and the Mecca of camera enthusiasts. Ten years ago, a small developing and printing department was started with the object of giving the amateur specialised service in the photographic and cine line. After years of painstaking work the public has acknowledged the fact that CENTRAL is the true centre of photography and cinematography in India.



Sir Roger Lumley questioning a young villager after a programme presented under the new Village Film Scheme



Different types of enlargers are used according to the size of negatives and the degree of enlargement required in the Central Studios.

A single print which costs you an anna passes through machinery costing thousands—so that your negatives may produce the finest pictures we believe possible.

Today, CENTRAL comprises, over its five floors, a number of separate departments which are ready to cater to your photographic needs staffed by a complement of 50 highly trained personnel. There are retail shops where you can make a selection from the widest range of still and cine cameras and accessories in the country; Studios for portrait and commercial work; Service Department for repairing your equipment; Production Department for Educational Films; Projection Rooms for viewing films; Publication Department where CAMERA IN THE TROPICS is published. In addition, there is the up-to-date Still Laboratory where all types of work are handled, and an automatic Cine Laboratory which, besides regular cine processing, also undertakes 35 mm. to 16 mm. reduction and Kodachrome duplicating.

A world tour in 1939 was a logical consequence of Mr. Patel's widening activities. Already well known as a pictorialist, during his stay in Europe he was accorded receptions at the Agfa and Zeiss factories

"A.R.P. and YOU"

Mr. Patel's Invaluable Wartime Contribution To India's Public

in Germany, attended the International Salon of Photography held in Paris, and went round the leading British studios, which together with the photographic trade gave him cordial welcome.

In New York and Hollywood Mr. Patel was more at home. He had been doing technical work in India for some American studios. Besides establishing commercial connections with well known American manufacturers of photographic materials, he collaborated in the making of that great cinematic success, "The Rains Came". In Hollywood he met practically every star, including Robert Taylor, Barbara Stanwyck, Spencer Tracy, Janet Gaynor, etc. Directors like Clarence Brown, King Vidor, etc., and most of the leading producers.

Mr. Patel had also dreamed other dreams and of far more consequence to India's 324 illiterate millions. Long ago he had realised that the most important instrument of general instruction is the moving picture. "Education" in India does not only mean teaching one to read and write for there is not necessarily a connection between literacy and intelligence. It means abandoning child marriage, insanitary habits, developing industries that are favourable to the economy of the country and teaching the millions what the rest of the world is like. As it has been so well put, "The cinema film can convey in a few minutes what weeks of lecturing would scarcely accomplish. The facts of science, geography and history, the principles of hygiene and sanitation, the way to conduct a business or start a new industry, how to lead a good family life, these and a hundred and one worthwhile subjects will bring through films a concreteness and intelligibility which could not otherwise be attained."

Thus was born the Educational Films of India and the Village Film Scheme. In spite of many obstacles Mr. Patel has finally introduced this valuable scheme through the Government of Bombay and now it has been taken up by practically all the Provincial Governments. About 500 projectors running on 6 volt batteries are in operation in the villages. As many as 150 silent films of a high professional standard have been prepared within a short period of 18 months and cover a large variety of subjects of paramount interest and educative value to the villager as also the general public.

In these days of strife it is not possible but when times of peace arrive and values come to be assessed at their true worth, we have no doubt that Mr. Patel's great idea that he conceived and put through against great odds will command attention in the right quarters and India's leaders who have the good of India at heart, and if not they, the discerning public which ultimately never fails to recognise true service and worth will suitably recognise this great nation-building enterprise.

But it is not only long-term beneficial projects that limit Mr. Patel's genius. We are in the midst of war and that means air raids and bombs—all the horrors of aerial warfare. In all warring countries, except India so far thank God, loss of human life from this destructive form of warfare has been great. Intense A.R.P. activity has been a natural consequence in India, particularly in the towns and cities. And it is a pleasure to note that Government has harnessed once more Mr. Patel's unique resources to this great life-saving measure. A large series of 35 mm. films entitled "A.R.P. and YOU" is being shown in the country's cinemas. Not only have they proved popular, cinematically speaking, but their value in teaching India's people the importance of A.R.P. is incalculable in human lives and will only be fully realised if we should have the misfortune to be targets of enemy bombs which God forbid.



Cheerful as usual, the author of "The Rains Came," Mr. Louis Bromfield, describes the sights of Hollywood to Mr. A. J. Patel during his visit there. Mr. Patel provided the material for a great deal of the background for "The Rains Came" and was given a great welcome when he arrived in Hollywood.



.... AND HELP TO WIN THE WAR....!

NARANG IS DOING HIS BIT BUT THIS
HAPPENS TO BE HIS "**MUST** TRAVEL"
THE **MUST** BEING DUE TO THE
SWEETIE BY HIS SIDE!

DALSUKH M. PANCHOLI'S

ZAMINDAR

A PANCHOLI ART PICTURE

TAKES YOU FOR A JOY-RIDE THRU'
THE LAND OF MELODIES & THRILLS

IT STARS ★ SHANTA APTE ★ MANORAMA ★ GHULAM
MOHD ★ ISMAIL ★ NARANG ★ BABY AKHTAR ★ ANWARI
AJMAL & DURGA MOTA

ON ITS ONWARD MARCH! **KHANDAAN** 5TH MONTH At NEW WEST END Bombay

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SITARA—

Here is how she looks in "Roti" the stupendous melodrama, which the National Studios will shortly release at the Swasfik Talkies, Bombay.



Spot the Star

CONTEST

In July Issue—

THIS IS HOW FILMSTAR NEENA WAS DESCRIBED BY 'ZABAK' IN AN ARTICLE PUBLISHED IN 'FILMINDIA'. WE HAVE RECEIVED THOUSANDS OF REPLIES, SEVERAL OF WHICH HAVE CORRECTLY NAMED NEENA, THE STAR OF "EK RAAT", A SHALIMAR PICTURE, AND WE ARE MAKING ARRANGEMENTS TO POST TO THESE READERS, A TRI-COLOUR ART PLATE OF NEENA'S PHOTOGRAPH.



Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Syed Kazim Ali (Patna)

When I was in my teens, I used to keep Sulochana's photo in my locket!

You can't do that now—a locket would be too small. Try to accommodate her in your memory in future.

How to get my photo published in "filmindia"?

Find an excuse for yourself such as: wanting to be an actor or a director or even an extra and remit Rs. 50/- in advance to "filmindia" with your photograph. Leave the rest to us.

Bikram Singh (Lahore)

Director Barua seems to have disappeared completely?

Oh no, not completely. You will soon see him in "Jawab", a picture he has just directed for M. P. Productions of Calcutta.

Shanta Nand Moudgilla (Agra)

I dropped a letter to Sardar Chandulal Shah enclosing six-pice worth of postal stamps for reply. I haven't received any reply. What has happened to my postage stamps?

Sardar Chandulal is a careful man. Don't worry, the stamps won't be wasted even if they are not used in your direction.

Why don't our film stars compete for the Commonsense Crosswords of the Illustrated Weekly?

That word "Commonsense" scares them.

Formerly you devoted one page of "filmindia" to guide us about foreign films, telling us which to see and which not to see, but now—?

I am thinking of doing so again because a lot of useless foreign stuff is put on the market nowadays with the one solitary idea of relieving our people of money.

In any case, in the meanwhile avoid the following pictures: "Bahama Passage" (Paramount); "The Mad Doctor of Market Street" (Universal); "Johnny Eager" (M.G.M.). These are rotten pictures and not worth the money. But don't forget to see "Ball of Fire" (R.K.O.) and "The Man Who Came To Dinner" (Warner). They offer top entertainment.

H. M. Yoshina (Surat)

Is it true that Kishore Sahu and Snehaprabha have obtained a divorce?

Not yet true.

C. V. Rao (Bangalore)

Will you kindly let me know whether an horticulturist can get any job in any of the studios?

Usually we grow "ivies" and "pansies" in our studios without an horticulturist. You may, however, try with Mr. Y. A. Fazalbhoy of National Studios, Tardeo, Bombay. He seems to be a better gardener than a producer and grows even vegetables in his studios. Probably, he proposes to give radishes to the shareholders in lieu of dividends.



For the first time in her screen life, Nalini Jaywant pleases both critics and film goers in "Ankh Michowli" an Amar picture.

—and Here is the GREATER WADIA 1942-43 Programme

EKTA

INDIA'S FIRST SINDHI PICTURE
Dedicated
TO THE CAUSE OF HINDU-MUSLIM UNITY

SHOBHA

First SUPER-SOCIAL of 1942—43
Bringing a new brilliance to the Screen
Starring SHOBHANA SAMARTH & SHAHU MODAK, with Mubarak, Kusum Deshpande etc.
Director KUMARSEN SAMARTH

ANKH-KI-SHARM

Starring PRITHVIRAJ with Kaushalya, Triloke, Moti etc.
Director BALWANT BHATT

MITHI-MADHURI

A HOMI WADIA PRODUCTION
Starring Baby MADHURI
a Story Specially written for her!

and then — INDIA'S 2nd ENGLISH TALKIE

"INDIA CALLING"

"Youth of India calling to the Youth of the World!



SAIL in the
"WADIA SHIP"
to Newer Realms
of Screen Entertainment

SOCIALS
—ALL

Produced from
The Exhibitors' angle!
The Critics' angle!!
The Public's angle!!!

WADIA MOVIETONE — Bombay-12

Raizaday Shri Narayan (Meerut)

Has Saigal left New Theatres? I am dying to hear his sweet voice.

Please don't die so soon. Live at least till "Bhakta Surdas" is ready. Saigal is at Ranjit working in that picture.

M. G. Narayan Rao (Bangalore)

It grieves many a heart to see that a militant nationalist like you should criticise Pandit Jawaharlal Nehru!

Had I not been a nationalist I would have no cause to complain. But I don't believe in hero-worship and deification of human beings. I am sure, Panditji himself does not like deification. Haven't we enough "gods" in our mythological pantheon without adding Pandit Jawaharlal to the gallery? Surely, it will be an insult to the ultra-sensitive and intellectual Jawaharlal to be classified with warrior-gods like Krishna with his umpteen wives and Rama with a niggardly one wife. Krishna, to keep his own flag flying, inspired a fratricidal war of annihilation, while the other guy kept running across India in chase of the man who had kidnapped his wife. The personal exploits of these two human kings have become the religious scriptures for the Hindus because of two poets—Vyas and Valmiki—having soaring flights of imagination.



Pahari Sanyal seems to be telling Leela "Kisi-se-na Kahana".



Romola and Gyani feature together in "Khamoshi", a Supreme release.

I think Jawaharlal leads a more useful life than these mythical gods of ours and Indians should not spoil Jawaharlal by blind hero-worship and stupid deification. Let us keep him a human being with his human privilege to err and be corrected.

L. M. E. Pantulu (Bangalore)

I regard Producer-director Kardar as a very brave person to advertise on the first cover of "filmindia", seeing that it is such an expensive job.

It does not require so much bravery. Kardar is a wise man and he knows the advertising value of "filmindia". I think it is cheaper to advertise in "filmindia" than in the rest of the movie mags put together, seeing the country-wide coverage offered by "filmindia".

Zakir Raza (Sultanpur)

Do you think, reading "filmindia" is a fashion?

Not only that. It is a passion.

Is it true that Prem Adib is going to be married at Lahore this winter?

I know that he was to be married last winter in Bombay but something went wrong. For another winter marriage he must go to Lahore. He can't risk it again in Bombay. Prem Adib's marriage affairs are too complicated for me to keep track of them.

Nothing Succeeds Like Success

"EK-RAAT" Sets New Standards Of Box Office Collections

Karachi Gives The Picture A Terrific Reception—Hyderabad (Dn.) Follows Suit.

CRITICS ACCLAIM IT AS A MASTERPIECE

Distinguished Citizens Acclaim "EK-RAAT"

8th Popular Week at Karachi.

"SCREENWORLD" Karachi:

Shalimar's "Ek Raat" continues to fill houses at Karachi and to win bouquets for its producer-director W. Z. Ahmed. Now in 8th week the film has elicited warm tributes from all quarters and enormous popular interest.

The performance and personality of Neena is the talk of the town and it is agreed on all hands that producer Ahmed has given to the screen a star of rare brilliance and promise.

Rarely has a film won such golden opinions as has "Ek Raat". It has been acclaimed in all the dailies and weeklies from this place while leading citizens have sent their unsolicited appreciation to the producer of the film.

For instance, Mr. Syed, Director of Information in Sind, has stated publicly that he has never seen any Indian picture with such excellent and realistic dialogues. This tribute is understandable for the dialogues of "Ek Raat" were written by Salauddin Ahmed, editor of 'Adbi Dunya' and a brilliant literateur of the Punjab.

Mr. Hashim Raza, Special Press Advisor to the Sind Government, found the story of "Ek Raat" utterly different from the usual screen stories. "The author has taken a daringly original line and has given us a story of the first order", he said.

The Executive Engineer of Karachi, Mr. Sheikh, has expressed the opinion that "Ek-Raat's" orchestral and back-ground music has no match and is a feast for the ears.

Mr. Feroze Nana, Secretary of the Sind Legislative Assembly, said "Ek Raat" has been brilliantly directed and is a triumph for W. Z. Ahmed. It exhorts one's spontaneous admiration."

These opinions have been picked at random out of hundreds that have been received by the distributors of the film. "Ek Raat" has indeed hit the fancy of Karachi folk.

"CINE-NEWS" Karachi:

The box office barometer marked the "ALL SOLD" limit for "Ek Raat" in only a few moments and repeated the same recording quite a number of times. All this therefore boils down to the fact that in the Shalimar we have an ambitious band of workers who have succeeded in making their very first venture a box office lodestone....

Beginning with its story, we have in "Ek Raat" a very powerful theme with a number of equally powerful situations. The balancing of climax has been done creditably.

"Ek Raat" is a very purposeful story which to no small extent is a representation of the average innocent girl who is, so often, "sold" in the market of matrimony by stubborn parents....

In performance, Neena has amply fulfilled the hopes of her numerous fans by giving easily the best performance of the whole lot....

In directing "Ek Raat," the twentynine years young Mr. W. Z. Ahmed has put up a strong claim to be ranked among our most promising directors and we cannot dispute his right to a high place among them.

In music, "Ek Raat" will secure a high place for snappy tunes and back ground orchestral strains and Mr. S. K. Pal has a reason to think of a bright future for himself. General technique of the picture is good....

"FILM-SHOW" Karachi:

Shalimar Pictures' "Ek Raat" continues to be applauded by Karachi cinegoers, at local Plaza where it is now in the 3rd meritorious week. "Ek Raat" is an interesting photoplay, really a praiseworthy attempt of producer-director W Z. Ahmed who has staked his name and fortune and presented us with a picture which is the talk of the town and will be long remembered by those who have seen it. "Ek Raat" is much better than most of average pictures. Neena as the heroine of the picture has done full justice to her role, which remembering that it is her maiden attempt, is marvellously done. She is more charming than graceful, with poise and stature which is a rarity on our screen. Though the cameraman has been a little unkind to her face at some places, she makes us feel her personality which pervades throughcut the picture. Some of her closeups taken are simply bewitching. The music director deserves compliments for the enchanting background music provided in the picture.

Coming to individual performances, K. N. Singh has given the best I have ever seen. He is a smiling villain who also provides comic relief in this picture. His delivery and mannerisms are inimitable. Neena, of course, has done well looking to the fact that it is her first bow before the public. This girl has great talent, charming face and a flair for acting and has great potentialities in her. Prithviraj has never acted like this before. The director has handled him so cautiously, that he has no chance to overact, certainly a triumph for Director Ahmed.

"Ek-Raat" is a very good attempt by Director Ahmed. At some places he has given brilliant touches of direction, and there is no doubt that he will reach the top at no distant date. About Neena the less said, the better. It is a pleasure to see her on the screen (more so in person) and your money's worth will be fully realised when you see her. "Ek Raat" is a picture well worth seeing, at least for the sake of Neena.

Under Production: **"MUN-KI-JEET"**

SHALIMAR PICTURES, 22, VINCENT SQUARE, DADAR, BOMBAY

Govindra Mohan Sahai (Patna)

What is Chandramohan's programme after "Roti"? Please give me his address.

He is already working in a picture called "Jhankar" a maiden picture of Silver Films. Then he has signed himself to work in "The College", a Fazli Brothers' production. For a couple of months, he will be busy at the Poona Races.

He stays at 16, Bilkha House, Churchgate Reclamation, Fort, Bombay and you can get him on the phone with 26333. Give him a ring at midnight. He sounds sweet at the time and may tell you his whole programme.

Begum Jalil Tahir (Satrikh)

My husband dies on one or the other film actress every day. He declares profound love for Leela Chitnis, Kanan Devi, Sardar Akhtar, Khursheed, Neena etc. Please let me know what I should do?

You are in a very happy position, madam. No one weeps for a man who dies that way every day. If he had died over one girl you would have been a widow long since. Now if you wish to bring back the fellow to yourself, why not you look longingly at your handsome neighbour and see that your husband notices your doing so. That may cure him.

G. P. Kejriwal (Benares)

Is it advisable to marry with this war going on?

Why open a second front?

Bankey Behari Lall (Gulzarbagh)

Which is the best institution for learning cinematography?

The Abdulla Fazalbhoy Institute; St. Xavier's College, Fort, Bombay.

Please also tell me what are the ways and means of seeing a film studio?

There are devious ways and means but a famous system is to know a female star and rush in holding her sari. Even the producer can't throw you out once you get in that way.

Miss Gyan Vati Adib (Sultanpur)

Here at Sultanpur no one dares to start a cinema because almost every official here—from the Collectorate, Civil Court, Tehsil etc.— demands free passes and never pays. And if the owner disputes this, they forfeit his license. What is the remedy?

The remedy is "Free India". But there is time for it. In the meanwhile it will be a good idea to prepare a public petition and draw the attention of the Provincial Government, not, of course, failing to remind the authorities of their usual mask of democracy. They will go a long way to maintain that mask.

Chunilal Chhibabhai (Navsari)

Are new cinema theatres for Indian films required in Bombay?

Yes, we need about half-a-dozen. Do you mind supplying them next month?

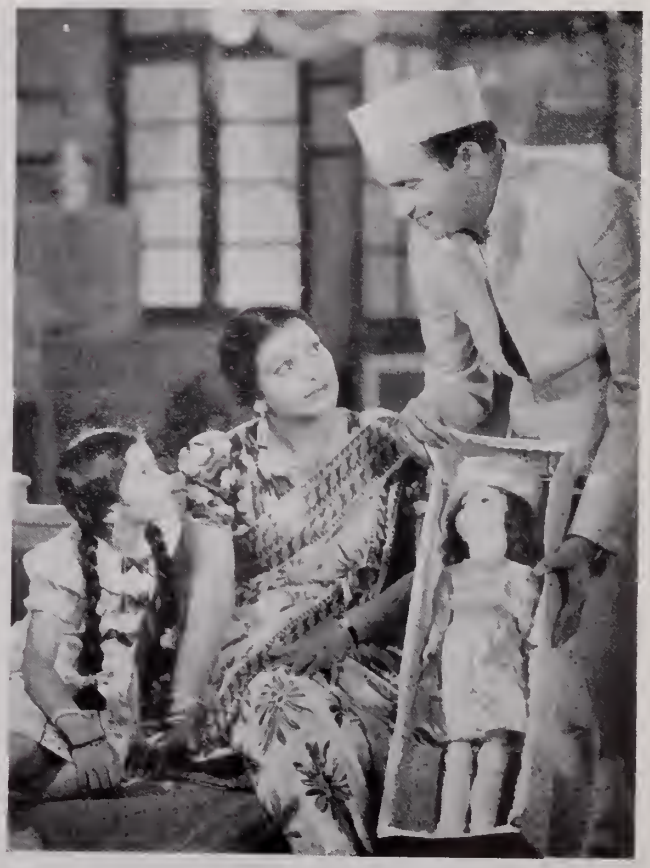
Syed Rahat Ali Khan (Moradabad)

Where is Mr. Shantaram nowadays? Has he fallen back into darkness?

I don't know what you mean by "darkness" but I'll tell you where he is and you may judge for yourself. He is a producer to the Government of India drawing Rs. 2500/- per month and he produces stuff like "Voice of Youth", "Our Gallant Effort", "Blanket Making in India" etc. He works at the National Studios and stays on Peddar Road paying Rs. 250/- rent per month. Nowadays, he does not produce pictures like "Admi" and "Padosi". He has a swell flat where he invites old friends to show them his new furniture and his air-conditioned bed room, gives them rotten food for dinner and expects them to praise his doubtful triumphs in producing those one-reel trailors which he calls good propaganda.

I would rather like to meet him again dressed as a coolie sweating under a hot sun whilst directing, "Padosi". That was an artist perspiring and it smelt like perfume.

Formerly, Shantaram, the artist, used to hang



Ishwarlal and Nur Jehan seem to discuss future plans, with the help of a doll of course, in "Chandni", a Ranjit picture.

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Prakash's Coming Attraction: **BIJLI-KA-PANKHA**

AN EVER GREEN RELEASE



Together for the first time, Kanan and Jamuna score new screen triumph in "Jawab", a Supreme release.

about the cinemas to catch a smile of appreciation from his million fans, now Shantaram the pseudo-capitalist motors to the bank to count and re-count the bits of gold he has deposited there. Yes, he also sweats doing that, but we don't smell any perfume in that.

U. S. Jat (Aligarh)

U.P. is full of beautiful boys and beautiful girls—why don't they start film production in this province?

Yes, U.P. is known for its "beautiful" boys, especially Lucknow and Cawnpore, but producers don't yet know that there are beautiful girls there too. However, the information is being recorded for future use.

Vidya Sagar Vaisha (Fatehgarh)

May I know the home address of Protima Das Gupta?

You may. It is Dossa Villa, Worli Sea Face, Worli, Bombay.

Sashibhushan Mohanty (Cuttack)

Please give a short life sketch of Renuka Devi?

Original name: Khursheed — daughter of Mr. Abdulla — Wife of Mr. Mirza — mother of three daughters — heroine of two pictures: "Bhabi" and "Naya Sansar".

U. Chandra (Lucknow)

I want to become an actor. What suggestions will you give me?

Perish the thought. Don't add yourself to the pansy-parade. We have enough trouble without you.

A. R. Malik (Rawalpindi)

Which is more desirable: Kardar, as an artist; Kardar as a reformer or Kardar, as a skilful director?

Kardar as a friend. And incidentally it is something which Kardar finds difficult to follow. With Kardar, friendship becomes a one-sided affair —it is all "take" and no "give". Some one has told him that he is a very sensible man and a very good friend. And unfortunately he has come to believe that. So his friends have to listen to that thrice every day—like medicine.

Please name a few books helpful for film production.

The standard books which you get in English will not be useful for special conditions prevalent in Indian production. Sardar Chandulal Shah and Dalsukh Pancholi have not written down their ex-



These two popular dancers—Mumtaz and Pramilla—add rhythm to the drama in "Basant" a social picture of Bombay Talkies.

It's a

HOMI WADIA
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at its Best

MUQABLA

Directed by: BATUK BHATT & BABUBHAI MISTRY



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NADIA

★

YAKUB

to-gether for the first time with

Agha, Shrinivas, Rajni, Dalpat & Dog Gunboat

★



Shortly to be released at

SUPER

BOMBAY

periences on paper. In the absence of this literature, you must study the problems first-hand. To begin with, study the methods of Debaki Bose, W. Z. Ahmed, Mubarak, Shanta Apte, Sitara, Chimanlal Trivedi, Chandramohan, Director Altekar, Virendra Desai, Rafiq Guznavi and Chowdhary and you will know a lot about production which you ought to know before beginning any business.

S. N. Sharma (Patna)

Has Leela Desai decided to remain unmarried?

Ask her yourself. She stays at Dossa Villa, Worli Sea Face, Worli, Bombay. Being married for twenty years, I have forfeited the right to ask girls such a legitimate question.

Asgar H. Vejlani (Tanga)

I was surprised to see two English pictures: "The Old Maid" and "The Way of All Flesh", the stories of which were the same as "Pooja" and "Khazanchi". I wonder if "Bachelor Father" is going to be another contrast of "The Bachelor Mother', an R.K.O. picture?

Don't wonder.

N. K. Lahiri (Bankipore)

Why is Protima Das Gupta getting so popular in Bombay—at least in the journalistic world?

Protima is a very social girl and knows most of the journalists personally. She phones them up occasionally and sympathises with their affairs and incidentally keeps on the right side of every one. Don't you think a girl like that would be popular in the midst of a glamour-choked crowd?

Gopi Krishna Prasad Sinha (Gaya)

I have not heard about Chandramohan for a long time. What can I do?

Now, now, that is too bad. If you can't pick up his voice way out in Gaya, you must come to Bombay, where every second man has heard about Chandramohan.

Syed Fazle Qadir says that we should not read any cinema magazine. Do you agree with him?

Absolutely. Except "filmindia", you should really read no other film magazine. By the way who is this guy who says all this?

Haji Iqbal Husain Khan (Shahjehanpur)

A friend of mine appears to be deeply in love with Romola. He says that he would die without her?

"Appears to be" is not quite enough. Make quite sure about it, if you want him to die. And let me know the date. I'll mourn with you.

MEN AND WOMEN WHO HONOURED ONLY ONE FLAG...

THE FLAG OF FREEDOM

ANUPAM CHITRA'S

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(HINDI & MARWADI)



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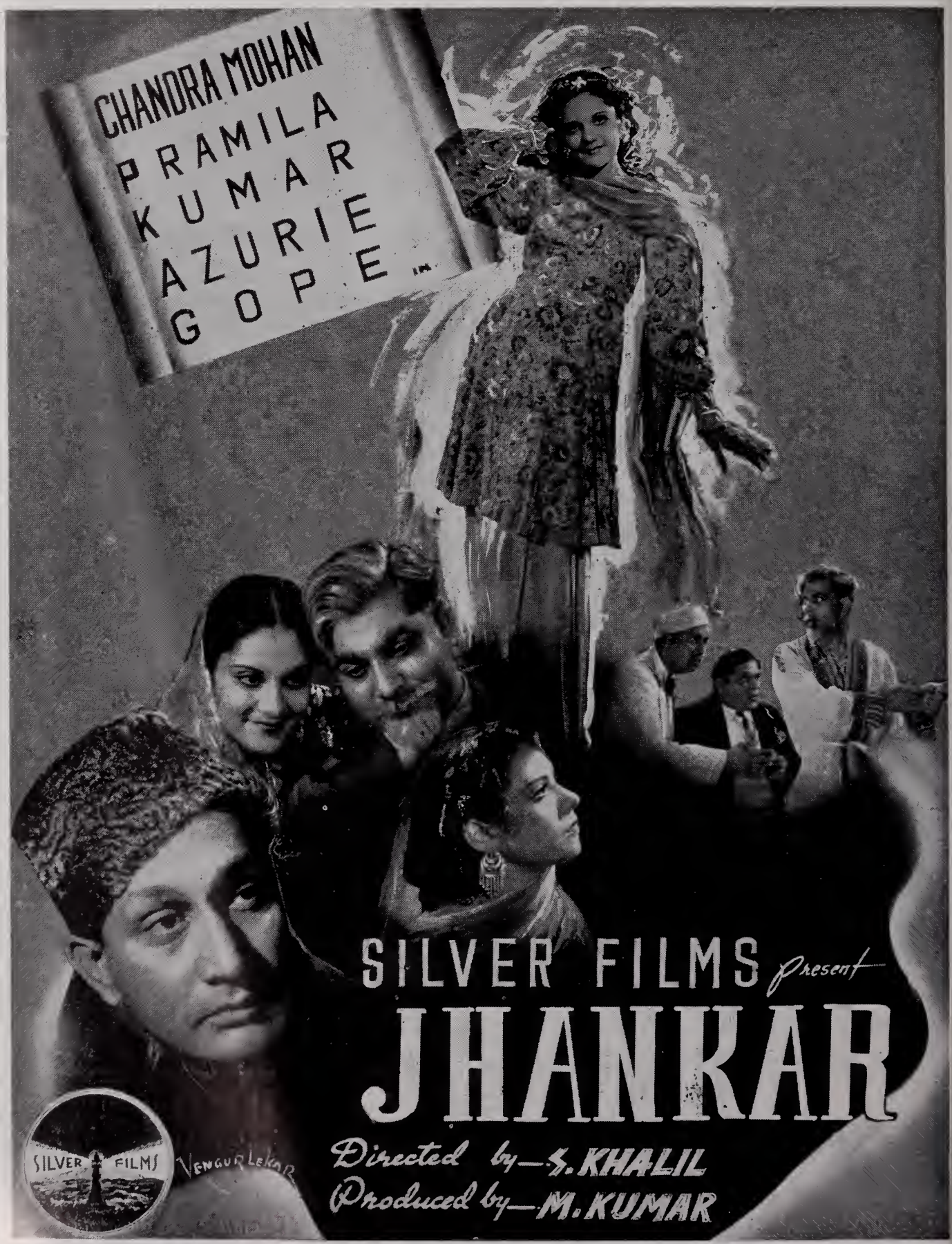
Photography : **R. D. MATHUR** ★ *Sound:* **M.I. DHARAMSEY**

Bombay Cheers it at the

MAJESTIC

SONGS
that vie with the
DANCES
which challenge the
DRAMA

Cinema, Girgaum,
BOMBAY.



Distributors For Bombay and C.P., C.I.: **NEW INDIA FILM CORPORATION, BOMBAY—7.**

Filmindia's New Spitfire Secretary!

Calls Our Boys "Milk-sops"

(By Our Special Correspondent)

When eighty movie papers all over India screamed out the news that Miss Rita Carlyle has left "filmindia", I was the first one to be surprised. Somehow, I had come to look upon Miss Carlyle as a vital part of "filmindia", so completely had she identified herself with the sensational success of the magazine for a number of years.

But when the last box of the little odds and ends which lady secretaries manage to store in the offices went out, I fancied that I saw the all-important label "Left to marry". I congratulated Miss Carlyle secretly on her success—success on securing her freedom from that efficiency-fiend Editor Baburao Patel who starts his day's drive at ten sharp every morning and doesn't let any one rest all day, till he is himself tired, which is a rare phenomenon in his six-foot frame.

Of one thing I am sure and that is, Miss Carlyle will be happier in matrimony or for that matter any where else than she has ever been in "filmindia" with a hundred things to do and a thousand questions to answer every day.

For a fortnight we observed official mourning — though Baburao Patel is still grim and silent. It looks like a serious case of personal loss and the Big Boy is going to take some time more to get over it.

A NEW GLAMOUR GIRL?

On the 15th of June, as usual I peeped into the Secretary's room. And did I see a film star sitting there?

We have many film stars calling at our office off and on—some are interviewed by the charming and inquisitive Hyacinth, some by me and some bargain with the editor for publicity. For a moment I thought I saw one more of the commodity which we so badly need to lend glamour to our film industry. Oh, no: She couldn't have been another star. I knew all the star faces and while they looked beautiful and all that they didn't look quite so coy and modest. I was puzzled. Our advertising executive came to my rescue with "She is the new Secretary, you mug."

"But that (meaning, of course, the sweet thing inside) is too beautiful for an office" said I in sheer protest.

Before the advertising executive could snub me again, the door of the partitioned room opened and there in the doorway stood the beautiful spirit now known as the "new secretary".

"Don't run away. Come in" she said in perhaps the most musical

FILMINDIA'S NEW SECRETARY



Miss Sushila Rani, B.Sc. (Hon.); L.T. Cut the pieces and assemble them correctly and post the photo to us. To the first 100 readers who do so, we shall send an autographed photo of Miss Sushila Rani (different pose). 30 more autographed photos have also been reserved for overseas readers.

voice I had heard recently. "I have been introduced to every one but you. Aren't you the special correspondent?"

"Yes" I muttered. Oh, boy! Was I nervous or too thrilled looking at those magnetic eyes? I was struck dumb, I who had interviewed many high and mighty men all these years.

"Sit down, please" said the sweet voice and I almost missed my seat.

For a quiet moment we looked at each other. With her kind sympathetic eyes backed by a disarming smile, she was helping me to get over my embarrassment.

I had to say something and I thought I would exploit the old-school-tie angle. "Were you at the Elphinstone College?" I ventured.

"I come from Madras, The Presidency College" was the quiet reply.

Very soon I learned that she had passed her B.Sc. (Hon.) in Botany, Biology, etc. with a first class career throughout and in addition won many gold medals. She had also passed the teacher's examination known as L.T. and had taught for some time at a school in Udaipur.

It was also a pleasant surprise to know that she sings and had been on the air several times from the Madras Broadcasting station; that within a month of her stay in Bombay she had been recorded by the H.M.V. people and that she was already booked for a broadcast on the 4th September by A.I.R. Bombay.

Those in short are the qualifications of our new secretary.

This space is kept blank to enable you to get better acquainted with our new secretary.

REFUSED STARDOM

What made her join the "filmindia"? Let her answer that.

"When I came to Bombay, the talent scouts of a couple of studios spotted me. I don't know how but without even giving me a screen test I was offered Rs. 1500/- a month by one producer and Rs. 2,000/- by another producer. For a while I was tempted, carried away by the glamour of the screen, but when I came to think of a screen career in a dispassionate vein, I felt it was not worth the while. I have noticed that after joining the screen, quite a few of our actresses lose their love of the home, they hanker after publicity, name, fame, and money and while securing these things lose sight of the fundamental principle that all human efforts should eventually contribute to build a home with peace and love reigning in it.

"Baburao Patel, who keeps on calling all boys and girls to the screen, may not like my frankness but then, he is a propagandist for the Indian film industry and is doing his duty. But he should not mind if he meets some individuals with minds of their own.

"The job of a secretary in "filmindia" suits me and pays me just enough to meet my needs. The work I am doing is good and interesting and I like helping in the editorial work."

THE NEW COLLEGE TEXT BOOK

And how did she come across "filmindia"?

"I have been a regular reader since 1939. "filmindia" has become a most essential text-book for all the years in a college. The undergraduates would bring copies to the college and pass them on from one hand to the other during lecture

hours. The bold editorials, the witty replies in the "Editor's Mail" would unfailingly provide relaxation during an insipid lecture.

"Another way in which "filmindia" was used was for drawing parallels between the 'stars' and the 'college beauties'. One of us was a Leela Chitnis and the second a Devika Rani of our College (For good or for bad I was called the latter). These names would be shouted by the boys as the girls marched along the corridors. I remember one mischievous boy who would always sing the first line of a duet by Ashok Kumar to his "Devika", with an optimistic imagination that she would join in the duet."

And what does she think of our present day pictures?

"I like the social pictures best—they are both entertaining and useful in comparison with the historical and the mythological stuff we keep on getting from time to time. Historical pictures may be necessary, occasionally, to revive our chivalry and bravery of the past and thus to inspire us to action but our conceptions in the mythological stories tend to be fantastic and strain our imagination and reason too much to prove entertaining.

"In the field of social pictures, as we find them today, very few contribute to the awakening of the social conscience. Most of them have hardly any social purpose but serve only for entertainment.

"Take, for instance the pictures of the Bombay Talkies with the inevitable Zamindar and the well dressed village belle and the usual damsel-in-distress situations and tell me what social purpose do these pictures serve beyond a temporary and frivolous entertainment?

"On the other hand a picture like 'Padosi" had a purposeful meaning, for it dealt with the vexed Hindu-Muslim question. Another was "Admi" which aimed at determining the social status of a prostitute.

"In some pictures, the representation of traditional Hindu wifehood worshipping at the feet of her lord inspite of severe beatings) is rather hard to believe. Are men really so cruel and women so submissive?

THE POWER OF THE SCREEN

"The screen, I think, should be harnessed to present realities of life, both social and economic, with a view to correct the present day maladjustment of life's values.

"Take, for instance, the problem of marriage. Why should the screen always rub in the conventional marriage? Marriage is an old and respectable institution but can it not stand the rather unconventional strain of modern love? Can't we love first and then marry the man rather than marry him first and then try to love him?

"Take another instance: of college education. The Indian screen has always ridiculed the idea of girls taking college education. Is it really as harmful as is made out on the screen? Or are the men, who make these pictures, suffering from inferiority complex?

"The Indian screen invariably shows the prostitute as a lost woman. To her is granted no salvation, no hope and no quarter. And yet the economic factor in a prostitute's life—the stern necessity of earning a livelihood in the midst of social ostracism—is conveniently forgotten and every day more and more calumny is heaped on her head. Couldn't the Indian screen extend more human treatment to our discarded step-sisters and pleading for greater understanding and toleration provide the prostitute with a better means of livelihood?

"There are many other social problems such as: caste complex in our country, untouchability, disadvantages of the joint family life, the complications of our modern club life, the poverty of our masses, village uplift etc., which are waiting for a bold and imaginative representation on the screen. Don't you think that our producers should apply themselves to these problems rather than giving us the damsel-in-distress sob-stuff which we get nowadays?"

"All that our screen has done so far effectively is popularising Hindustani as our national language all over the country. And that itself is



What is Sheikh Mukhtar about in "Roti", a National picture directed by Mr. Mehboob?

more than all our national leaders could do.

PANSY BOYS AND MILK SOPS

Ah! Here is a woman with a mind of her own and with strong likes and dislikes. I thought of risking a personal question: "Have you any favourites amongst the Indian film stars?"

"None in the male section. I feel that barring a couple of exceptions the Indian screen abounds in pansy boys and milk-sop heroes. And men like that don't become favourites.

"Among the girls, however, I like Khursheed in pathetic roles. Her music too, is delightful. Then there is Jamuna. For her one performance in "Devdas", she will remain my favourite all the time. I also like Kanan who can sing and act beautifully (Now, however, she is inclined to get fat).

"Now, don't ask me about others. I don't wish to get into trouble unnecessarily."

I wondered whether she would talk on music as people who know something of music don't usually talk but those who don't know anything generally find fault with everything musical. I ventured a query, however, and here is how she obliged.

"Music is a vast subject and I don't think I know enough to give an authoritative opinion. Friends tell me that I have a good voice and I sing well. Often enough that is a natural gift. But I may risk some of my impressions. I feel that the present day music in our talkies is getting rather monotonous. New Theatres have often given good music for instance in "Doctor". "Vidyapati" and "Devdas", while Bombay Talkies merely give some snappy tunes which appeal to the masses, but to me, their effect is not lasting.

"The introduction of songs at the wrong time needs a comment. K. C. Dey being made to sing in and out of necessity should be stopped. The traditional beggar song is nonsensical. Surely, beggars can't sing so well nor can it be possible that they should burst into a meaningful song, according to the needs of the hero or the heroine. Singing always under trees or near streams as they generally do in our pictures sounds too idealistic. If music is a form of emotional expression, how can the players wait till they walk up to the stream or is an emotion only inspired at the sight of a suitable tree or a convenient stream?

"After 'Jhoola', the jhoola craze has seized many a director and now songs must be sung on a jhoola. "Khazanchi" has brought in the cycle as a supplementary musical instrument. Then there is the popular tune which breaks itself out into an epidemic form taking different shapes through different pictures. Really, our directors of pictures and music don't show much of originality in their work and very often we hear the same tune being sung through a dozen Hindustani pictures, through half-a-dozen Tamil ones and quite a quarter-dozen Telugu ones.



Director Aspi Irani, one of our enthusiastic young directors who will soon be directing a picture for Ranjit.

"Music is essential for our pictures. I cannot imagine Indian pictures without music. The masses want music. We have got so used to music in our pictures that we cannot do without it (I admit, it has been too much of a good thing). Another reason would be that in the absence of good acting (which is too frequent) we would have had the satisfaction of having heard some good music. It would, of course, be ideal to divide pictures into musical, comedy, tragedy and other classes. But this categorical distinction will not hold good in India. We have begun with music in all pictures and it will always continue to be there. We are too slow to change, so let's go on with it."

NO SCHOOL OF HUMOUR

"What do you think of our comedies?" For a full minute she laughed at the very question.

"I don't think our country has any particular school of humour" said she with deliberation." We are a serious people and incapable of subtle humour which is supposed to be the spice of life. Certain Hindu families rule out laughter as bad manners. Dignity, poise, modesty, these are our traditional heirlooms. How can you expect any genuine humour to thrive under such conditions?

"The little forced humour, therefore, which we indulge in is either slapstick or vulgar. Indian comedies on the screen don't appeal to me at all. I hardly laugh when I go to see them. Most often there is a sense of irritation. Indian comedians overact and become unconvincing. Recently I saw a picture called "Dillagi". It was supposed to be a comedy but the situations were far from being comic. Throughout the picture I didn't laugh even once but at the end when the lights were on again I looked at the mournful face of Pandit Indra, the writer of the comedy (he had invited us to see this picture) and the tragedy of frustration reflected in his face excited real laughter. But every picture-goer can't be as lucky as I to have the author sitting by his side.

"Now isn't that enough for one day?" said Miss Sushila Rani, our new secretary in her sweet musical voice and fearing that I would continue to sit there staring at her gazelle-like eyes, she opened the door for me.

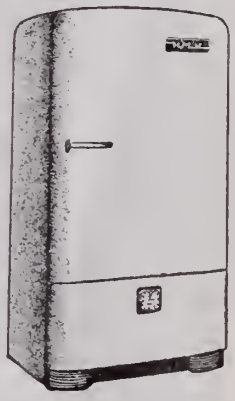


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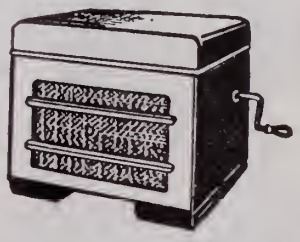


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ALL "HUNS" HITS

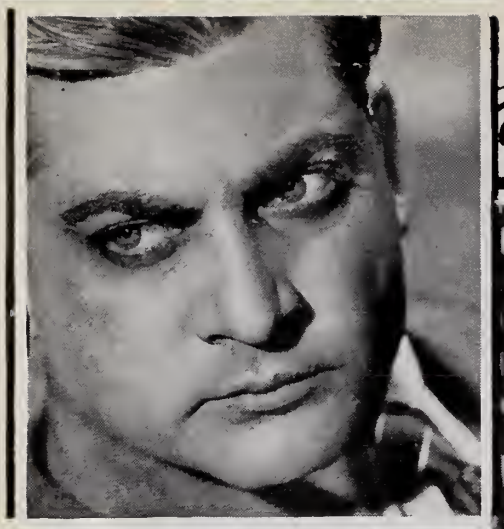
Silver Screen Exchange

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JAMUNA—

Starring with P. C. Barua, Jamuna comes to the screen after a long time in "Jawab" a social picture of M. P. Productions to be released through Supreme Film Distributors, Bombay.





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NATIONAL STUDIOS

ROT

★ *Story:* R. S. Chowdhry

★ *Songs:* Hazrate Arzu Lucknavi, Dr. Safdar "Ah" and Behzad Lucknavi

★ *Screenplay & Dialogues:* Vajahat Mirza

★ *Photography:* Faredoon A. Irani

★ *Audiography:* Y. S. Kothare

★ *Music:* Anil Biswas

★ *Settin* Roora M

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COMES A PICTURE OF

Such Heart-Warming
Heart-Winning
Sincerity .....

Such Rich Humour

Such Deep Human
Understanding

As You Will Find In This
Magnificent Masterpiece



Starring :

CHANDRAMOHAN
SHAIKH MUKHTAR
S I T A R A
AKHTARI FAIZABADI
ASHRAF KHAN



THE NATION!

PRODUCED & DIRECTED BY

MEHBOOB

ng: ★ *Editing:*
ekar Shamsuddin Qadri



LEELA DESAI

This brilliant danseuse beeomes the main attraction in "Tamanna" a social picture released by the Supreme Film Distributors and now running at the Royal Opera House.

Sh-Sh-Sh.....

SHE *is coming again*

ROMOLA

★



The coy college girl of
"Khazanchi"

The modest muslim maid of
"Masoom"

LIVELIER & MORE
VIVACIOUS than ever

in

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KHAMOSHI

Director **R. C. TALWAR**

with **Ramdulari ★ Gyani ★ Shyam, Sundar**

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M. P. PRODUCTIONS'

JAWAB

DIRECTION:
P. C. BARUA

CAST :—
KANAN BARUA
JAMUNA AHIN
DEBBALA KAPOOR
TANDON & Oths.

.....and

this time **BARUA** the creator of **DEVDAS** gives you a sublime tale of three human hearts, presenting the contrast between the new and old

Adapted from the original story
SESH UTTAR
by Sasadhar Datta
Music: **KAMAL DAS GUPTA**

Supreme Release

Particulars from: **SUPREME FILM DISTRIBUTORS** *85, Main Road, Dadar, Bombay.* Phone: 60567

Star With Strange, Fascinating Eyes

Kishore Sahu In Love Again

Is Snehaprabha Forgotten ?

By: Hyacinth

If anyone asked me what Kishore Sahu was like I could say that he was five feet nine inches tall, weighed ten stone and had a wide brow and curly hair. But that would not be giving a true picture of him.

I would be nearer to the point if I said he had the dreamy look of a poet, dressed like a gigolo and had the manner of a very new and over-anxious salesman. By this last statement I mean that Kishore is anxious to 'sell' himself to everyone he meets. Like all sensitive people he likes to be liked. This is a young and very endearing quality in him.

Kishore at twenty-five is the sort of young man *old ladies like to mother* and young women commit suicide over. He is aggressively masculine and charmingly helpless all at once. He has what the world of society would call a 'good background'. His grandfather was the Dewan of Raigarh State and Rajnandgaon and consequently the Sahu family is a wealthy one. Kishore himself was born in Drug and is the eldest of six children. He did his primary education in Chalisgarh and his college education in Nagpur where he graduated at the age of twentyone. He was a brilliant student and was the Secretary of the English Literary Society, edited the college magazine and took part in college dramatics. His ambition even when he was in college was to be an actor, but he did not content himself with looking at himself fifty times a day in the mirror and saying 'Gosh, I'm beautiful. I'm sure any director will have me.' Instead he bought American journals about the film business and learnt from them about the technique of acting and direction. Kishore's father was anxious that his son should go abroad and become a barrister but Kishore, young and impulsive, came to Bombay to seek his fortune as an actor. Let it be said however, that Mr. Sahu Senior, once he had seen how determined his son was to be an actor, did everything to help him and was a great source of encouragement to him.



'Gosh, I'm beautiful'



Old ladies like to mother

When Kishore arrived in Bombay he went straight to Bombay Talkies where he asked to see the late Mr. Himansu Rai. Mr. Rai took one look at Kishore and said "I've been waiting for you all these years."



Kishore Sahu—once a glamour boy —now a film director.

These very welcoming words must have sounded like music to the ears of young Sahu who in his wildest dreams could not have imagined such a pleasant reception. Kishore was then put into 'Jeevan Prabhat' with Devika Rani. Kishore may be quiet and modest but he does not suffer from an inferiority complex and was quite unimpressed by the fact that he was acting opposite the famous Devika. This first film of his was a tremendous success, but Kishore who is extremely ambitious left Bombay Talkies after this and floated a limited concern of which he was managing director and producer. This concern he called India Artists. They produced 'Bahurani' and Kishore acted in it and directed it. He was only twenty-three years old then and according to him the youngest director in the world. "Bahurani" in which Kishore acted with Rose was a very good picture but was unfortunately not well exploited. It preached reforms about untouchability and illegitimacy and all the important critics thought highly of the picture.

But unfortunately 'Bahurani' turned out to be just a flash in the pan for Kishore because soon after he disagreed with the financiers and walked out.

Then he went back to Bombay Talkies where he played the lead in 'Punar Milan' which was a tremendous hit. Acting with him was the woman who shortly afterwards


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was to have a tremendous influence on his life. Need I tell you that her name is Snehaprabha Pradhan. She was already his fan because she had seen 'Bahurani' and was very thrilled by the young man who took the lead. She thought he was a very fine actor. Kishore and Snehaprabha became fast friends and then their friendship blossomed into something deeper—presumably love. Anyway they were married while making 'Punar Milan'. But unfortunately the dreamy glamour boy and his diminutive glamour girl didn't see eye to eye and separated after six months of rather bumpy married life. Their disagreement came as a great shock to Kishore who is now inclined to look at everything through rose tinted glasses. However their parting came as a relief to Kishore who shies away from anything unpleasant.

But even the most hardened of Hollywood's much married actors and actresses would be upset by a separation after only six months of married life and Kishore who is ultra-sensitive had to go away for a holiday to his native place. He returned to Bombay six months ago, a new man after his self inflicted exile. Kishore is a real gentleman He does not wish to talk about his marriage at all and I only wormed some of this information out of him by bullying him into a hypnotic state where he was too scared or maybe too polite not to answer my questions.

At present he is acting in and directing 'Kunwara Bap' which he says will be a hit. This is his first comedy and he has charming Protimadas Gupta to act with. Kishore has written the scenario and there are very amusing satirical bits in the film. He says "In days of war it is nice to make people laugh. I like to make films in which tears and laughter mingle. I feel that in every great tragedy there is always some comedy."

Kishore works for twelve to sixteen hours a day but still finds time to pursue his other hobbies. He likes to paint in oils and water colours, and even does cartoons. He is a popular figure in the student world and presided at the Students' Federation in the Central Provinces last year and at Lucknow this year.



Bullying him into a hypnotic state

As if all this isn't enough, Kishore is also an author and journalist. He writes short stories for Hindi journals and is considered to be one of the best Hindi Short Story writers. His first book is in press now and is called "Tesu-Ke-Phool" while he is busy writing a novel now about the film industry which he has very aptly called "Painted Faces".

Kishore lives alone at Shivaji Park and his only form of recreation is playing tennis and badminton at the studio where there are courts laid out.

He has a special fondness for what he calls good clothes and for what I call flashy clothes. I have seen him on two occasions and on both these occasions his ties practically hit me in the eye and his clothes screamed 'film star'.

Once he was dressed in a dazzling white China-silk suit with exaggerated shoulders and a tie which would have made a dago blush and the other time he wore a checked coat which didn't match his trousers and his tie was conspicuous by its unpatterned whiteness. Anyway the ladies continue to fall heavily for Kishore so perhaps clothes aren't so important after all. The ladies don't notice Kishore's clothes because they are probably much too busy looking at his eyes. He has fascinatingly strange eyes with heavy sleepy lids. Women fans write to tell him that they adore his eyes and worse still, they say they are dying for love of him and threaten to follow him wherever he goes. Does our Kishore feel flattered by all this feminine adulation? Not he. He blushes modestly, runs a nervous finger inside his collar and seems determined to shun the fair sex. Once bitten twice shy, you will say but you'll be wrong. Kishore has every intention of marrying again and he says the young lady he has in mind is a good looker even though she isn't a film star, but who she is Kishore won't say. No, not even I with my third degree methods could make him reveal his new lady love's name!

But he may tell you if you write to him at Shivaji Park, Cadell Road, Dadar, Bombay.



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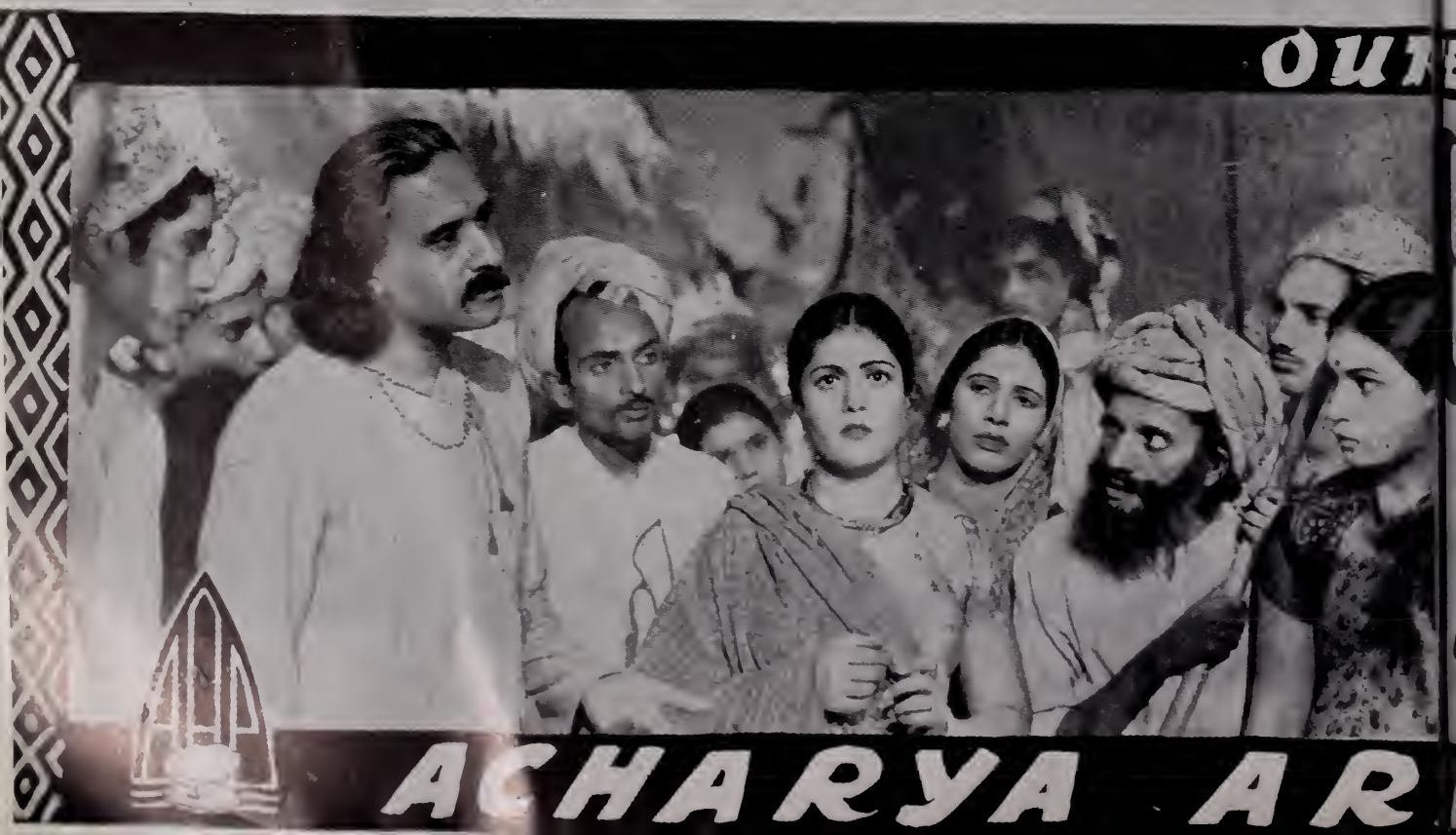
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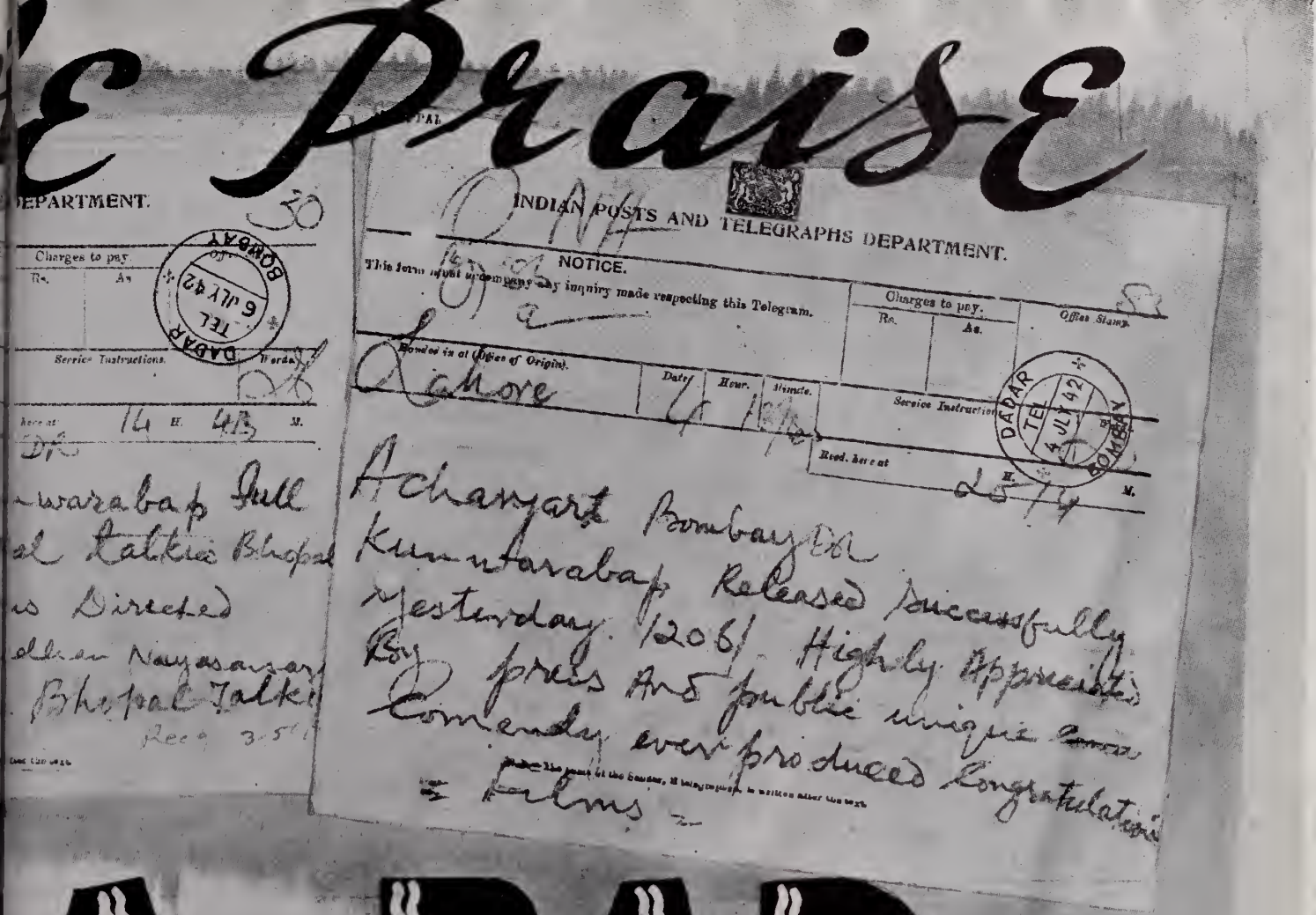
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ULJHAN

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'I Follow The Mahatma' Says Mr. Kher

Ex-Premier Of Bombay Believes In Films Cinemas Will Be Future Temples

(By: Our Special Correspondent)

"You cannot dismiss the views of a man like Mahatma Gandhi lightheartedly. I have yet to know another man who weighs his words as carefully as Gandhiji does and speaks with as great a sense of duty, responsibility and love for humanity as he does. His words flow from a fund of very wide and very deep experience, observation of human behaviour and a good deal of experimentation with the human mind. When he says, therefore, that films are often bad, he means it and he does not deserve to be ridiculed but sympathetically understood."

This was Mr. B. G. Kher's way of trying to silence me when I asked him what he thought about the opinion Gandhiji has expressed to an Australian Press Correspondent, which is recorded in the "Harijan" for May 3. I readily agreed that Gandhiji's views deserved the most careful consideration by everybody but I asked him "How does he condemn a thing he has not seen? Is it merely on the reports of others? And can they be expected to have the same judgment and discrimination as Gandhiji?"

"It is no use pursuing the point that way, my friend", said Mr. Kher, "I take him as the most trustworthy guide for as desirable conduct of human affairs as possible and I wish to retain my faith in him. Believe me, I had also my doubts and suspicions once about Gandhism being the cure of all humanity's ills. But the more I study Gandhiji and his way of thinking in relation to the affairs of the world, the more convinced do I become of its correctness and efficacy."

I had to tell Mr. Kher that I had raised a specific issue. Was Mahatma Gandhi justified in taking the attitude he has taken in regard to cinema and radio? Did progress lie that way? Could not cinema and radio be better used than presumably they were?



Poor Neena! She seems to be in trouble in "Ek Raat" a Shalimar picture.



Mr. B. G. Kher, patriot and Ex-Premier of Bombay

Like a pious, genuine Gandhite, Mr. Kher apologised and smilingly went on to say, "I was only explaining my way of approach to Gandhiji and whatever he does. In this particular case, I am tempted to say, Gandhiji has never applied his mind to the various educative services to which cinema has been put and can be put and landed himself into an error. But let us not forget that he has said "Cinema films are often bad" and not "invariably bad". What that 'often' leaves out, may be covered by the points in favour of films. I can freely tell you, however, that personally I consider films as an agency worth harnessing for public good. Both from the educational and entertainment points of view, the cinema has come to stay. It will live as long as modern civilization lives and like other features of the modern civilization, it must be fully exploited for human welfare."

I was glad to see that despite his devotional attitude towards Gandhiji, Mr. Kher was not obsessed by every word he uttered. So I followed him with an inquiry about his having done anything to take the aid of films in his work as Premier of Bombay. He told me he had prepared a scheme for a park somewhere in the North of Bombay where there would be a swimming pool, a gymnasium, a cinema and a restaurant, all within the reach of the working class population. For







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Azurie and Pramilla make a new glamour combination in "Jhankar", a Silver Films picture.

adult education there was no more suitable agency than films and he had some educational shorts shown during the adult literacy campaign. Personally he found little time for visiting picture houses. Yet he had seen some good pictures like "Tukaram", "Padosi", "Savkari Pash", "Emile Zola", "Edison" and others.

CINEMAS AS TEMPLES

He did not agree with the view that mythological pictures should not be made. He expressed rather emphatically on this point. He said:

"Those of our educated men who condemn the representation of mythological stories and biographies on the screen are divorced from our masses in feeling and sentiment. They do not know that God, Puranas and even superstitions cannot be dislodged from their midst. Whatever improvement you want to bring about in their life will have to be brought about by getting into their skins, identifying ourselves with them. If you speak to them from a high pedestal and a superiority complex, they will admire your eloquence, learning and will be amazed at your daring but you will never persuade them to take your line of thinking. What is wrong in having the stories of our saints and mythological heroes as represented on the screen as they are by our Puraniks and Kirtankars. The cinema houses will be used hereafter as the temples themselves. That is also popular education and I for one do not see anything wrong in this".

I have always known Mr. Kher as a sincere, plain and emotionally moved man. In his mental make-up, emotion plays just a slightly greater part than reason. He admits it and justifies it also. He says it is emotion that impels you to achieve; reason alone is lame. When he undertakes to do a thing, he does it wholeheartedly, without any mental reservation. He came to wide public notice when he was elected leader of the Congress Party in the Bombay Legislature and later as the Premier. He was acknowledged on all hands as an altruistically inclined, fine gentleman, who stood by his word, through thick and thin. He is perhaps, the only Congress leader of his social status in life, who has continued unceasingly his work of public service. He is the one man who has constantly kept in touch with the whole province which has become his constituency, as it were, after his becoming the Premier of Bombay. He is incessantly moving from Gujrat to Konkan and Maharashtra to Karnatak, but suffers from lack of proper publicity and his work does not get as much advertised as it should be.

A FILM OF THE ADIVASIS

All this was moving before my



What can't be helped must be endured. So Ulhas seems to make the best of a bad situation in "Basant" a social picture of Bombay Talkies. The baby doesn't care what daddy thinks.

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Seems to be a regular Red Cross situation with Manorama in "Zamindar", a Pancholi picture released through Famous Pictures Ltd.

mental eye as he was telling me of his latest activity viz.: the service of Adivasis of Thana and Kolaba Districts. While explaining the plight of the Thakurs, Katkaris and Warlis living in the hilly tracts of Thana and Kolaba he said, "Why does not some one make a nice film with the background of these peoples' miserable life in the forest contractor's camps, rice-fields and charcoal furnaces? What the landlords and money lenders have done to them and how complacent Government have remained in respect of people who are scarcely 40 miles away from Bombay forms a very sad chapter of our public life. A very good story can be written about this and made into a film, but our literateurs and picture makers are singularly innocent about the real India that lives in the villages and whenever this India has some room in their consciousness, it is often for the sake of misrepresentation."

Other visitors were waiting to see Mr. Kher and I was feeling rather awkward about detaining him. So I told him that I wanted to ask him only one more question. Mr. N. C. Kelkar recently accused Mr. Kher in a public utterance for having obstructed the plans for a Maharashtra University. He even went to the length of remarking, "Had Mr. Munshi been in Mr. Kher's place he would have not only carried out the project of the Maharashtra University but he would have seen that a Gujrat University was also established on a firm basis." I asked him what foundation there was for these remarks by Mr. Kelkar. He said "There is absolutely no foundation. I wonder where Mr. Kelkar got this information from. It is unfair both to Mr. Munshi and myself. Had I been an opponent of the Maharashtra University scheme, I would not have revived the Deccan College as an institute of post-graduate and research work at Poona. But there is hardly need for me to speak in this negative manner. Let me ask Mr. Kelkar and others interested in this to look up the reports of the Bombay Legislative Council proceedings. It would be easily found that Government accepted the principle of a Maharashtra University while Dr. G. S. Mahajani's resolution in that behalf was under discussion. I made a speech on that occasion and it is recorded in the proceedings. Mr. Munshi also spoke. He was in favour of starting a University but feared sufficient funds may not be available. I passed orders appointing a Committee with the Rt. Hon. Mr. M. R. Jayakar, Dr. D. R. Gadgil of the Gokhale Institute of Political Science and another gentleman as members. The present Jayakar Committee making an inquiry with a view to establish a Maharashtra University is only an amplification, of that order. These facts are enough to refute what Mr. Kelkar says".

At this stage, another visiting card came in, and it was good-bye.



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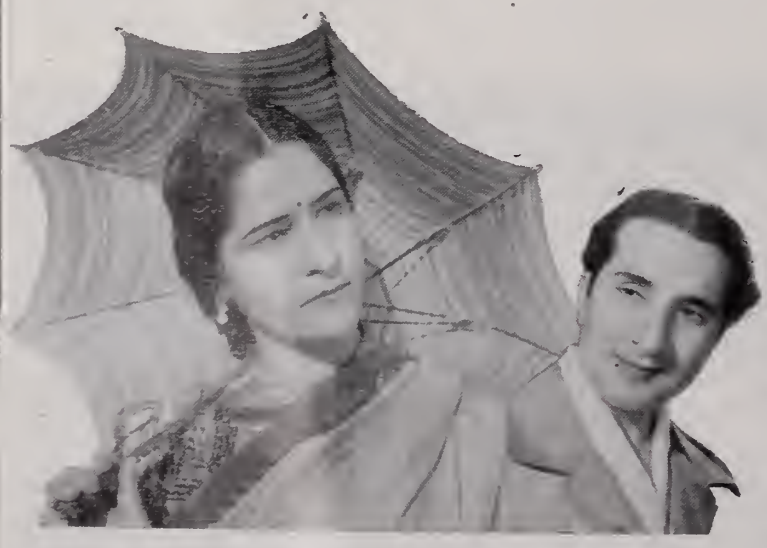
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S. Nazir
Anwari
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G. Shah

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Movies In Stalin-land!

The Theatre—An Indispensable Part Of The Russian Nation

By: D. G. Tendulkar

The Municipal Theatre, which Mr. Meherally suggested in an interview to the "filmindia" might appear as a phantasy of a young socialist mayor. But if you happened to visit Red Vienna, when it was ruled by the socialists or Soviet Russia which possesses today a number of such theatres which are not just places of entertainment, but a working man's university, you would realise that India really needs such places, to begin with, in our large cities.

No people so passionately loves spectacle as the Russians and no people is so amply provided with them. Bread at times they have been compelled to do without but never have they been divorced from circuses, plays, pageants and cinemas. Wars, insurrections, famines and epidemics ravaged the land, but the theatres went on, hardly missing a single performance. Masses of rough clad workers, soldiers and peasants surged into them. Outside waited still bigger throngs clamouring for entrance. Never will you see a theatre in U.S.S.R. empty. Everywhere new theatres are hastily improvised to meet the demands of this new picture-hungry public. The conversion of suitable old buildings into cinema halls has been fairly simple, especially as the town houses of the old nobility often contained large halls for dancing or theatricals. Both in Moscow and Leningrad it is obvious from the decorations and fittings—splendid marble staircases, crystal chandeliers—that many cinemas were converted from rooms in private mansions. The superfluous churches in the villages have also been converted into theatres attached with libraries and dainty cafe's.



A Cinema Theatre in Moscow, Russia

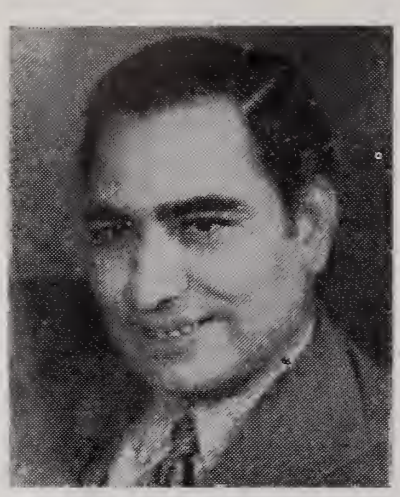


Nadia and Dalpat feature together in "Muquabila", a Homi Wadia picture.

Theatres are as integral a part of the Five-Year Plan as their dams, airways and power-houses. Into them, go the same zeal, pride and devotion. And the pictures are reflections of the colossal drama going on outside the struggle against bureaucrats, the triumph of science over the powers of darkness and superstition of the village; the conquest of the Arctic and the defence of the country against the fascist powers. It is a theatre of present-day life, of history in the making. It gives the masses a concept of the grandeur of enterprise in which they are engaged, rousing their initiative and enthusiasm for it.

THE TSAR AND LENIN

"Cinema is an empty futile amusement" said the last of the Tsars. "Only an abnormal person would put the vulgar circus on a par with art." Against this stands Lenin's declaration, "For us the cinema is the most important of arts." So important has it become that leading



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Bharat-Bhushan, Padmadevi, Jyotsna Gupta
& thousand others - - - - -

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men of letters are now scenarists. (In India you have so far seen only two Soviet pictures—namely "Peter The Great" and "Professor Mamlock"', which were written by leading writers—Alexi Tolstoy and Fridrich Wolf). Eminent academicians supervise the making of films about the ways of nerves, stars and atoms. A State Academy of Cinematography gives a four-year course under the tutelage of outstanding directors, such as Eisenstein and Pudovkin, and cameramen such as Tisse and Gollavnya. A chain of studios extends from Leningrad with its "Cinema City" to semi-nomadic Tajikistan.

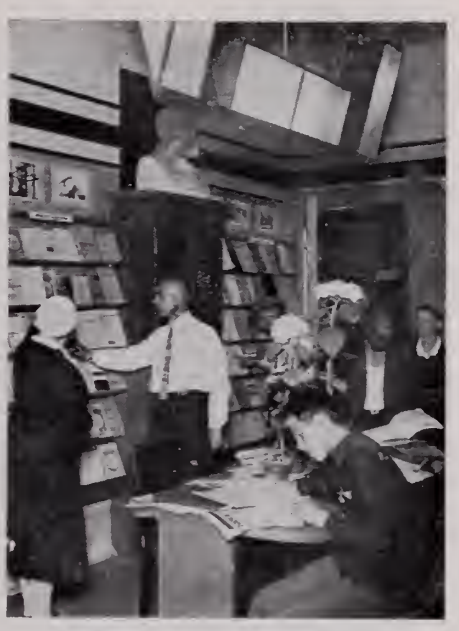
In some fifty thousand theatres ranging from the city cinema palaces to hutments in steppes and forests over two billions each year are gazing on the silver screen.

And yet there are not sufficient sound cinemas for the demands of the people. The problem in large towns is to show every new film to the largest potential audience in as short a time as possible. Ten or even twelve shows per day at each cinema are not unusual, especially on Rest Days (1st, 6th, 12th, 18th, 24th of each month), when the workers are free to go to cinemas in the afternoon. Over fifty million people saw "Chapaev"; "Peter, the Great" was seen by twentythree million and "Professor Mamlock" by over 11 millions.

Molotov's budget provided for the extension, during the Third Five Year Plan, of the network of cinema theatres six-fold increase of permanent and other sound cinemas. That means cinema theatres will accommodate 1,170 million spectators as against 529 million in 1938.

PICTURE HOUSE—A SCHOOLROOM

In some cinemas the management provides, at its own expense, an entertainment in the foyer for the audience, which has paid at the box office for the next show, but still has half an hour or more to wait. Most popular of all is a jazz band; but there are also orchestras and balalaika bands. The extra entertainment indicates that the state is anxious to provide a contrast between the serious intention of the films and the relaxation of the jazz band. The State is obviously determined to preserve the cinema itself as a lecture hall and to avoid any deterioration in this function. The cinema house is also provided with a cinema library—scenarios, cine-technical books, stills as to how the picture is produced. There are also magazines of general interest and chess-boards and chess pieces. There are occasions when lectures by prominent cinema workers are delivered on the different aspects of cinema production. Big theatres are provided with dainty cafe's too.



A library in a Cinema Theatre in Moscow.

Going to the cinema is regarded more as a cultural experience than an evening's entertainment. The audience stares at the screen as it attending an important lecture. Its attention seldom wanders.

THEY INVITE CRITICISM

The ordinary problems of competitive advertising do not occur in U.S.S.R. There is literally no attempt in any sphere of activity to attract people to prefer one product to another. Advertising of films and cinemas resolves itself into the far simpler art of announcement or non-competitive publicity. But effort is made to tell the public what is to be seen in cinemas, by means of



That is how Director Kedar Sharma taught them to dance in "Arman", a social picture of Ranjit.

PICTURES THAT DRAW CROWDS

VENUS PICTURES'

KIRTI

with

Lalita Pawar — Jairaj and Jagdish

Directed By

GUNJAL

SILVER FILMS'

Jhankar

with

Chandramohan, Kumar
Pramilla, Auzurie — Gope
and others

Directed By

S. KHALIL

SOUBHAGHYA PICTURES'

DUNIYA-EK

TAMASHA

with

Sardar Akhtar — Gope
Urmilla — W. M. Khan

Directed By

DWARKA KHOSLA

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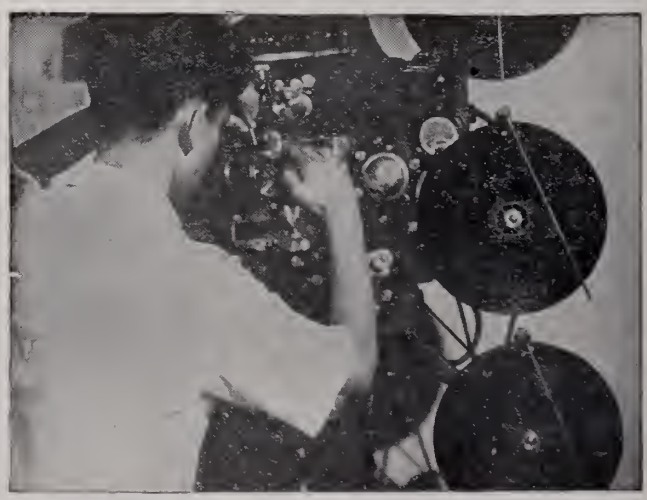
NOVELTY CINEMA—BOMBAY—7

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This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.

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FAMOUS CINE LABORATORY

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TARDEO - BOMBAY



Prem Adib and Maya Bannerji make a romantic team in "Chooriya", a Prakash picture.

advertising, indicator boards and publicity outside and inside the cinemas themselves. *And also the newspapers give critical and impartial reviews of the pictures.*

The Soviet film authorities pay much attention to serious criticism. They constantly ask visitors for criticism—constructive and destructive—of films they have seen, and they are interested in the reception of Soviet films in foreign countries. The film critics in the newspapers and magazines are highly paid journalists and their views are treated seriously by the film authorities. The man in the street takes what is good for him, and the Committee of Arts sees that he does not suffer from culture-starvation.

In preparing a scenario a director usually collaborates with the scenarist. After its completion the script goes to a committee, which judges its artistic merits, its political soundness and its social value. If the film deals with industry or the land, the delegation of workers and peasants may be called in to say what they think of it. If it is a children's picture it is discussed by parents, the teachers and the youngsters themselves. If it is a costume picture, like "Peter, the Great", historians are consulted to ensure the accuracy of details. Wherever possible, historical pictures are made where the events occurred as in the case of "Chapaev".

Never is a picture touted as the "most spectacular", "breath-taking" or "hair-raising"". If it has any merit, it is assured of a long run with houses everywhere packed with appreciation and often rapturously enthusiastic spectators.

ART OF THE MASSES

"Art" said Lenin, "belongs to the people. It ought to extend with deep roots into the very thick of the broad toiling masses. It ought to be intelligible to these masses and loved by them. And it ought to unify the feeling, the thought and the will of the masses and elevate them. It ought to arouse and develop artists among them". To this concept of art the Soviets are dedicated and are seeking by every means to make it an integral part of the daily life of the people. One sees on the curtains of village theatres the oft-quoted words, "To live without work is robbery; to work without art is barbarism."

Has the war stopped the cultural activities of the U.S.S.R.? Sir Stafford Cripps said in his recent broadcast: "Every sacrifice in service and comfort is being done by men, women and children alike. The one luxury available in the U.S.S.R. today is music, drama, pictures and dancing, which form the foundation of the great Russian culture and which the Soviet Government have done and are still even in time of war doing so much to encourage."



That is for you but wait till you see the picture and you will know what they mean. Leela Chitnis and Pahari Sanyal make a splendid pair in "Between You and Me".



MAYA BANNERJEE—
This lively little star is now working in "Churiya" a social picture of Prakash Pictures.

The Beloved Of The Gods

By: Dewan Sharar



Mr. Abid Gulrays, journalist, poet and writer, has been a popular Urdu writer in the Indian film world.

The Maharajah's party was returning from the tiger hunt.

All day the royal elephants, over a hundred of them, had moved through jungle and forest, patiently following up the quarry. All day the difficult, arduous chase had endured; until two magnificent tigers, each skilfully tracked down amid the shouts of the beaters, and encircled at last by an ever narrowing ring of elephants, had fallen to the Maharajah's gun.

The shikar over, the Maharani and her ladies had ridden forth to meet the party. There was much talk of the Maharajah's prowess in this and in bygone hunts; and still more of the skill of Kesar Singh, his Darogha Shikar (Master of the Royal Hunt and Keeper of the elephants), upon whose shoulders rested the organisation of all such affairs. It was said of him, and with reason, that he knew his elephants as no master had known them before; their likes, their hates, even their very thoughts were not hidden from him.

Kesar Singh was tall and upright and very handsome and a favourite with all the Court at Yashvant Garh. He was also young, only a little older than the Maharani: he came from the same district, and there was friendship between them.

The Maharajah Kuldeep Singh, twenty years his wife's senior and of incurably jealous nature, smiled and talked.....and watched those two narrowly all the time.

There were other eyes besides his that looked with interest upon Kesar Singh. They were the bright eyes of one Padmavati, a maid of honour to the Maharani.

Padmavati was deeply in love with the Darogha Shikar; she had long set herself to attract him—so far, with a lack of success which did not in any way lessen her determination. Keen eyes hers were, for all their beauty; eyes that missed nothing and betrayed nothing as their innocent-looking glance roved guilelessly from face to face.

Padmavati thought: "He is in love with the Maharani, whether he admits it to himself or not. Fool! The Maharajah is mad with jealousy already, and watches, I think, biding his time. There will surely be trouble....What do I care? I would rather see Kesar dead than happy in any woman's love save mine...."

The Maharani Ratnavali was not only young but very beautiful, and the twenty years' difference between their ages rankled incessantly in the heart



Majesty," he said at length, "you and I have long been friends.....But it cannot go on, for I find that I love you."

of Kuldeep Singh. He need not have feared; unfaithfulness was not in Ratnavali's nature; she was as utterly honourable as Kesar Singh.

So their friendship endured frankly, and was an abiding happiness to both; until a day came when Kesar Singh sought audience of the Maharani on matters which were, he said, of some urgency, albeit they concerned himself alone.

Padmavati watched him enter; her heart burned within her. In that moment she hated both him and the Maharani so passionately that there was literally nothing she would have done to hurt them. She searched her mind for a means; and, of a sudden, found one.

Without a second's hesitation she went straight to the Maharajah.

In the Maharani's room Kesar Singh stood before his Queen, a very splendid figure of a man. His face was graver than she had ever seen it.

"What is your news, Kesar Singh?" she said.

"Lady", said Kesar Singh, "I have decided to leave the Maharajah's service."

She stared at him amazed.

"But why?" she exclaimed.

"What is amiss? Are you weary of your work?—you have shown no signs of it. Are you dissatisfied? You know you have only to voice your grievance. Have you enemies? No man in high position is without them. Also I think you are above such petty things. What is your true reason, Kesar Singh?"

"Lady," said Kesar Singh, "that I may not tell you. But my decision is irrevocable."

"Nevertheless," said the Maharani, "I still desire to know why you are leaving."

"I ask your Majesty not to insist."

"I do insist," said the Maharani.

Kesar Singh was silent for a moment before he spoke.

"Majesty," he said at length, "you and I have long been friends, for which sweet graciousness I shall thank you all my life. But it cannot go on, for I find that I love you ....Therefore I am leaving the Maharajah's service; and, I think, the kingdom also. It is the only thing to do." "Yes," the Maharani agreed most sorrowfully, "It is indeed the only thing to do."

He bent his head.

"It may be, Majesty, that I shall see you again," he said, "but this is farewell between us."

Then bowing low with folded hands, he left her.

* * *

Padmavati found the Maharajah in his armoury. There was a guard at the door, for he had been in conference with his generals and still sat brooding over maps and plans. "I have a private message from the Maharani," Padma told the guard, and he let her through.

The Maharajah, grizzled and fierce-eyed, looked up as she entered.

"What is your message, Padma?" he asked briefly.

"Majesty," Padma said, beginning to tremble a little—for she was daring much—"I lied to the guard. I bear no message. I have come of my own accord to speak of a matter which I think badly needs attention."

Kuldeep Singh's deep-set eyes searched her wide, rather frightened ones keenly.

"Speak," he said.

"I am a little afraid to—perhaps your Majesty will think that I am taking too much upon myself. Yet truly it is only for my Lady's sake —"

"Speak, I say!" said the Maharajah impatiently, and she dared falter no longer.

"Majesty—it concerns Kesar Singh. I will be frank—he is in love with the Maharani, and seizes every opportunity of trying to force his attentions upon her. Even now he is in private audience with her, at his own request—"

She ceased, for the Maharajah's brow had darkened ominously. He rose to his feet, and she shrank from the unveiled fury in his eyes.



"See that he suffers it. Moreover let it be a fitting one. Let one of his own beasts trample him to death.

"You have done well, Padma," he said. "Say no more to anyone. I will deal with this matter myself."

He strode along the corridors to his wife's suite. But he only found the Maharani alone in her boudoir; she looked, he thought, as if she had been weeping, but he could not be sure.

"Where is Kesar Singh?" he demanded.

"I do not know," said Ratnavali.

"He was here a few minutes ago. "Why", said the Maharajah.

"He came to tell me that he had decided to resign the post of Darogha Shikar," said Ratnavali.

"That news was for me, not for you; why did he come to you with it first?" demanded Kuldeep Singh.

"You were in council and could not be disturbed," his wife pointed out tranquilly.

"Nevertheless I was disturbed; and by tidings that were no surprise to me. Kesar Singh raises his eyes too high of late; he raises them to your face, Ratnavali—"

"That is not true," said the Maharani. "Who says so, lies."

"I am not blind-" thundered Kuldeep Singh. "Nor am I a fool or a dotard, to suffer it a moment longer. Kesar Singh spoke truth when he said he was leaving my service. There is but one punishment for such as he; and that is death!"

He summoned his Pradhan (Prime Minister and Dispenser of Justice) to immediate council.

"There is treason, and high treason, very near the throne, Pradhan-ji" he said. "I had long suspected it; to-day I had proof positive; and the traitor is one in whom I had placed implicit faith, whose friendship I had believed incorruptible. It seems I was mistaken."

"Who is the man, Majesty?" asked the Pradhan.

"Kesar Singh," said the Maharajah.

"Majesty!"

"He and none other. In these days, whom shall a man trust? Therefore, Pradhan-ji, I give him into your hands. Have him arrested, and see that justice is administered."

"The punishment for treason," the Pradhan reminded him, "is death."

"Even so," said Kuldeep Singh. "See that he suffers it. Moreover, let it be a fitting one. He has been Keeper of the Elephants these seven years; let him, then, be bound, and one of his own beasts trample him to death."

"It shall be so, Majesty," said the Pradhan; he spoke sadly, for like all men in the kingdom he had thought well of Kesar Singh; but there was nothing to be said.

"The execution shall take place in public, for a warning to all traitors," said the Maharajah. "That, I think, is all, Pradhan-ji. No, wait. Kesar Singh they say, can do anything with his elephants; they love him, and not one of them would harm him. Let it be a wild elephant of the jungle, then, newly captured; not one that knows him, lest it refuse to set foot on him."

"All these things shall be done, Majesty," said the Pradhan.

So on the day appointed the great arena was prepared, and the banks surrounding it were thronged with people—all very silent, for Kesar Singh was universally liked—and in state, beneath a splendid canopy, sat the Maharajah Kuldeep Singh, with the Maharani at his side.

The guards brought Kesar Singh forth, erect and fearless. They pinioned him to a board, shackling him hand and foot, so that he could not move. They laid him down with his face upturned that he might see his doom approaching. And a murmur went through the gazing crowd as a breeze runs through tall grass, and Kuldeep Singh watched saying no word; and the Maharani sat with a face like carven stone. Only when the fetters were clamped home on Kesar Singh's wrists and ankles she glanced heavenward for an instant, as one who would appeal to the Gods. Kuldeep Singh saw that glance and smiled a little bitter smile.

"Do you expect the gods to intervene, Ratnavali?" he said beneath his breath. "You need not hope for that. Had he been innocent belike they might."

Ratnavali did not answer.

The drums and bugles sounded. The gates at the far end of the arena were flung wide, and the crowd murmured again, more loudly, as the great elephant came in—a wild one, newly captured, according to the Maharajah's decree; bewildered and



The elephant halted for a long tense moment. The frenzied roar of the crowd rose and it turned and fled.

resentful, trumpeting angrily; trying in vain to shake off the skilled mahavat who rode it.

It looked all about; started at the touch of the mahavat's goad; saw no means of escape, nothing save the wide empty arena, sun-flooded and bare, and one bound figure that lay motionless in the centre. The murmur of the crowd swelled to a roar as, guided by the mahavat, it bore down upon that still figure.

Bore down upon him, reached his side—and stopped.

Kesar Singh, unflinching, still awaited the fall of those great feet that should crush out his life.

They did not fall.

The elephant halted for a long tense moment, waving its trunk from side to side. It stamped again and again—but not upon Kesar Singh. The frenzied roar of the crowd rose anew as, with a scream of fear and rage, as if in dread of something present and terrible, but unseen, it turned instead and fled; and ran wildly amok.

Ratnavali turned to her husband.

"His innocence is proved!" she cried. "The gods themselves forbid that he should die!"

The throng that encircled the arena was already shouting the same thing.

"The gods! It is the gods who intervene! Kesar Singh is innocent!"

The Maharajah turned to the captain of his guard.

"Release Kesar Singh," he said.

The captain saluted and summoned his men to obey. Kuldeep Singh faced Ratnavali. In all her life she had never seen him so deeply moved.

"This is indeed of the gods," he said very gravely. "They have spoken; and when they speak, all men must heed. Kesar Singh goes free."

And only Kesar Singh himself, wise in all lore concerning elephants, knew the full truth of that miracle —namely, that there is nothing in all the world which will so terrify a wild elephant as the noise of a shouting crowd.

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Flirt With Girls And Get Cured

Loving The Two Dimensional Woman

You sit in the dark well of the cinema your eyes glistening, your heart thudding and your palms moist. You scowl as she looks lovingly at that man up there with her. You wish you were in his place. You wish—but then you stop wishing because you know it won't do any good and you stumble miserably out of the theatre looking so dejected, your friends want to know if you're ill. You're a bad case and we're sorry for you.

But maybe you're the type who comes out of the theatre looking as though you've just seen an angel and you hope no one will talk to you and break the spell you're in. You've got it badly too, but you'll heal more easily than our first friend.

The cause of the trouble in both cases is the same. You've fallen in love (or think you have) with your favourite film actress.

If we weren't such a nice sympathetic creature we'd be tempted to tell you to go jump in a well. But we know what it feels like to be young and in love so we're going to help you. First of all we are going to de-glamourise that Screen Siren who has unconsciously stolen your heart. She is just another member of the opposite sex and not some heavenly creature. She is perhaps a little prettier than the average woman but then she probably has more faults than the average woman. You've fallen in love with her Screen image which is totally different to her real being. On the Screen her skin looks soft and fair. Off the screen it's two shades darker and has the usual creases and blemishes. Those eyes which look like twin pools of moonlit water (I got that out of a book) are just eyes when you see them in real life. Every graceful movement of hers on the screen and every expression are just tricks of the trade. She probably has a jerky walk and a surly expression off the screen.



Haunt her doorstep until you get a look at her.



We'd be tempted to tell you to go jump in a well.

MARRIED AND MOTHER

Lastly and most important of all —she is almost sure to be a married woman and have a couple of children. Most of our more prominent actresses left their girlhood behind many years ago and were probably married, before they joined the film business. Of course the best way to begin your cure is by seeing the object of your affections in the flesh. If you know her address, haunt her doorstep until you get a look at her. If you are not disillusioned then you're either very easily pleased or I'm being uncharitable about our actresses.

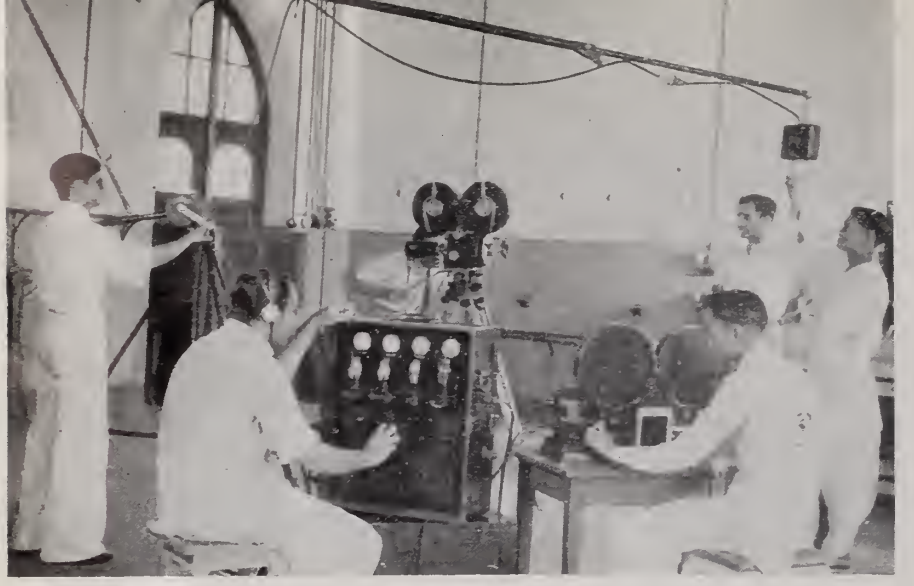


You scowl as she looks lovingly at that man up there.

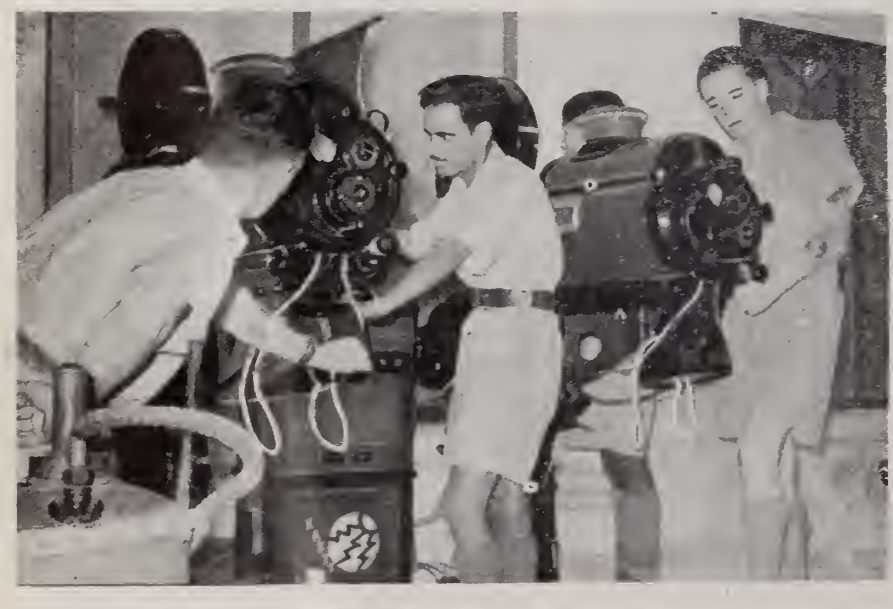
If this de-glamourising process hasn't made you fall out of love with your idol then just pull yourself together and realise how hopeless your love is. She is a famous Star earning a big salary and has many many admirers and would-be suitors. If she did manage to get rid of her present marriage partner she'd look round for bigger game than you. Even if you are the smartest clerk in your office or the most popular student in your college you are just small fry as far as she is concerned.

Now young men who fall in love with film actresses belong to either of two types. They are either retiring girl-shy young men who as we've mentioned in the beginning of this are made miserable by their adoration of the Star or they are romantically minded young men who fall in love easily, and are continually falling into a stupor about some new idol or other.

The surest way to ensure a complete recovery is to meet and go about with plenty of girls. Have fun with girls from your own set. Go to parties with them, laugh with them and yes, flirt with them. After all it's so much more exciting to be in love with a flesh and blood woman than to be in love with the two-dimensional image of one!



Students practice recording on disc and film, all kinds of sound from sweet music to the barking of a dog.



The Projectionist Section runs the Educational Films Scheme. It has trained scores of Military Operators. Some are seen at work above.



The Cine-Photography Studio is equipped with all proper gadgets and other accessories, it permits the students to experiment with films to their heart's content.

St. Xavier's College Technical Department 1937-1942

FOUNDATION AND PROGRESS

The difficulties experienced by the Radio and Cinema enterprises in India impelled the Fazalbhoys to establish an All-India Centre of Training for the different branches of these industries in June 1937. The founders, however, thought it better to hand the Institute over to Rev. Fr. G. Palacios, S.J., Principal, St. Xavier's College, Bombay, who undertook to run it. Transferred to an old established educational institution, the Institute flourished rapidly under the guidance of Fr. Palacios. It progressed from 2 courses in Radio Servicing in June 1937 to 9 courses of training in June 1942, one each in Radio Servicing, Wireless Telegraphy, Typewriting, Radio Engineering, Electrical Wiring, Photography, Cinema Projection, Sound Recording and Cine Photography. The number of students rose steadily from 232 in the year 1937-38 to 412 in the year 1939-40. In five years of existence, the Institute trained on an average 360 students per annum or a total of 1,800 candidates, civilians and soldiers, coming not only from every Indian Province and all the principal Indian States, but also from Burma, the Federated Malaya States, the Straits Settlements, Ceylon, Goa, South Africa, Spain, Great Britain, Ireland, Germany, Iraq, Baluchistan and Afghanistan. The teaching staff, composed of engineers with Indian and Foreign qualifications and practical experience, grew from a nucleus of 5 in 1937 to 22 in 1942.

PUBLIC RECOGNITION

With the growth of public esteem and confidence the Government of India, the Military Headquarters, several Provincial and Indian State Governments, and a number of Educational and Charitable Trusts established the practice of regularly deputing their scholars to the Institute for training. The Director General of Posts and Telegraphs opened for the first time last year in Bombay a Centre for the Certificate of Competency Examination for Wireless Operators. He chose the Institute as the official venue of this examination and thus gave it public recognition for the completeness of its equipment and for the facilities of training offered. Recently the Committee of Direction for Technical Education and Industrial Training, Bombay Province, were

Abdulla Fazalbhoy Technical Institute Bombay

pleased to recognise the Institute as a Training and Examination Centre for Electrical Wiremen. Similar recognition is now being thought for the other courses too. After official approval all final examinations will be held by the Committee who will issue Diplomas to the successful candidates.

As soon as the war broke out the Institute offered to help the Government in the War Effort of India. The Cinema section trained over 100 Military Projectionists for working the Mobile Field units. It has given over 100 cinema shows for the fighting forces on behalf of the Hospitality Committee, and supplied several students to the Army as Photography experts and an instructor to the Camouflage School as well.

PAST STUDENTS.

The students who complete their training either start business on their own accord or else they take up service; most of the past students are thus engaged. The following is an illustrative list:—

D. P. Sethna, Hoegh Navigation Co., Chief Radio Officer, Rs. 450/- p.m.; S. G. Parchure, Baudot Supervisor, Government Telegraphs, Bombay, Rs. 120/- p.m.; A. K. Ramaswami, Wireless Operator, I.R. C.C., Bahrein, Rs. 250/- p.m.; F. T. Rogers, Wireless Operator, R.A.F., Rs. 495/- p.m.; A. R. Menon, Wireless Operator, I.A.F., Rs. 495/- p.m.; D. J. Izekiel, Second Lieut. Royal Signal Corps, Rs. 435/- p.m.; M. V. Kini, Asst. Wireless Instructor, St. Xavier's College, Bombay; M. B. Lal, Service Engineer, Maharaj Lal & Sons, Delhi; R. L. Desai, Radio Instructor, Victoria Jubilee Technical Institution, Bombay; R. Venugopalan, Supervisor, Provincial Broadcasting, Madras, Rs. 100/- p.m.; D. N. Varma, Technical Assistant, All India Radio, Rs. 100/- p.m.; L. B. Joseph, Service Engineer, Spencers Ltd., Bangalore, Rs. 120/- p.m.; B. K. Kanji, Service Engineer, Twensehe Overseas Trading Co., Mombasa, Rs. 250/- p.m.; F. E. Morrison, Projectionist Engineer, Ordnance Depot, Sewree, Bombay, Rs. 175/- p.m.

It must be acknowledged that the Abdulla Fazalbhoy Technical Institute has not only been satisfying a peace time need but it has also proved itself extremely useful in the present emergency.



The Radio Servicing Section teaches the repair of all types of sets from a Radiogram to a Midget. The instruction of Government trainees will commence shortly.



The Institute is recognised as a Centre of Training and Examination for Electrical Wiremen by the Department of Industries, Government of Bombay.



The Director General of Posts and Telegraphs held the Certificate of Competency Examination for Wireless Operation in the Institute last October, the practice will be continued. The progress of the examination is shown above.



SHALIMAR PICTURES (Bombay)

Their maiden production "Ek Raat" which was released at the Plaza Talkies in Karachi ran over nine weeks at the station bringing in loads of praise for the pictorial excellence and excellent direction of the story.

At Hyderabad (Deccan) where it was released recently it drew very large crowds and now the picture is scheduled to be released in Bombay, probably at the Lamington Talkies.

In the meanwhile producer W. Z. Ahmed is making preparations for his next picture "Mun-ki-Jeet" featuring Neena.

NATIONAL STUDIOS (Bombay)

Production activities at the National Studios have been considerably lessened owing to the shortage of raw films. With some difficulty they have been able to complete "Roti" and other pictures and it seems that no further production will be taken in hand immediately.

"Roti" which features Chandramohan and Sitara will be screened at the Swastik Talkies in Bombay sometime in the month of August and it is expected that this picture will re-establish the producers by drawing a huge box-office crowd.

After "Roti", Lalaji, a social comedy which is lying ready will be released in Bombay.

SILVER FILMS (Bombay)

Under the direction of Mr. Khaleel, "Jhankar" a social picture featuring Kumar, Chandramohan, Azurie and Pramilla is now being shot in the final sets. By the middle of August this picture will be ready for the screen.

BOMBAY TALKIES (Bombay)

By the time this issue is in hand "Basant", the latest social picture of the Bombay Talkies will have been released at the Majestic in Bombay. That it will draw great crowds is a foregone conclusion in so far as pictures of Bombay Talkies are concerned. This picture which is directed by Mr. Amiya Chakrabarty features Mumtaz Shanti, Ullhas and Mumtaz Ali.

At the studios, producer S. Mukherji is already busy with a new social story which they have not yet made up their mind to name.

FAZLI BROTHERS (Calcutta)

Enccuraging reports seem to be pouring in about "Masoom" from different towns of release.

"Chowranghee" has been released in Calcutta and it is reported to be drawing very well there. It is now due to be released in Bombay in the Hindi version and will probably see the screen some time in the month of October.

In the meanwhile director S. F. Hasnain will arrive in Bombay to start the shooting of his picture "The College" featuring Motilal and Chandramohan.

RANJIT MOVIETONE (Bombay)

"Arman" will now come to the screen almost any day at the Royal Opera House. At the Studios they are hurrying up with their work of shooting "Bhakta Surdas" featuring Saigal and Khursheed. There are several pictures in making at the stu-



Seems to be a beauty-and-the-beast situation from "Roti", a social picture of National Studios.

dios prominent among them being: "Chandani", "Tyag" and "Dhiraj".

BHARAT PICTURES (Bombay)

The release of "Swaminath" has been postponed for sometime to make room for "Kunwara Bap" produced by Acharya Art Productions. This picture has been now released at the Lamington Talkies where it is reported to have done very well so far.

This important distributing office is taking up pictures after pictures with the result that they find it rather difficult to obtain release dates in the city theatres.

CHITRA PRODUCTIONS (Bombay)

The final shots are being taken of the picture "Kisi-se-Na-Kahana" a social story featuring Leela Chitnis and Pahari Sanyal. Director Krishna Gopal who is in charge of this picture entertains very high hopes of the picture being excellent from all points of view. We hope it will be so as Leela Chitnis needs very badly a fresh start after her erstwhile glory in the pictures of Bombay Talkies.

KARDAR PRODUCTIONS (Bombay)

Producer-director Kardar has started the shooting of his first picture "Sharda" at the Circo studios. As he has planned a very ambitious programme of production during 1942-43, it has become necessary for him to obtain an independent studio for his work.

Director Kardar has gone out and done it by securing for a year the Chitramandir Studios situated at Parel and he will start shooting from August 15th two more pictures called "Namaste" and "Bindya".

For his first picture "Sharda", in addition to Mehtab leading the stellar cast, director Kardar has secured the services of Ullhas who is the hero of a recent Bombay Talkies picture.

The second picture of Kardar will be directed by his two long time assistants Sunny and Sadiq.

PRABHAT FILM CO. (Poona)

The final sequences of "10 o'clock" the new social picture of Prabhat are being shot by Director Raja Nene at the Prabhat studios in Poona. Featuring Ratnamala in Marathi and Urmilla in Hindi, this picture gives an excellent promise of becoming a great box-office hit.

Another picture under production now is called "Nai Kahani", story of which is written by Mr. Ahmed Abbas and the picture is handed over for direction to Mr. Kashyap.

PANCHOLI ART PICTURES (Lahore)

"Khan-Daan" threatens to break the records of "Khazanchi" in box-office returns all over the country. It is running as well as ever in Bombay and all other places wherever it has been released. The nett result of Khan-Daan's success is that it is holding up several theatres continuously all over the country thereby frustrating the plans of other producers.

At the studios in Lahore, producer Dalsukh Pancholi is reported to have completed his new social picture "Zamindar" with Shanta Apte in the lead. All the little disputes and storms in the tea cup which his association with Shanta Apte had resulted in have now been settled up and it seems to be all peace and love in Lahore.

But "Zamindar", won't come to the screen for sometime more till "Khan-Daan" has relaxed the country-wide monopoly of theatres which it is enjoying at present.

Another subject of which the paper work has been completed is called "Meena Bazar".

NEW HUNS PICTURES (Kolhapur)

Producer Baburao Pendharkar has just concluded arrangements with Silver Screen Exchange, a new distributing company owned by Mr. V. Shantaram, for future productions. It seems that this new distributing company will finance New Huns Pictures beginning with the picture "Damaji" which is at present under production.

"Damaji" is a socio-historical subject directed by Mr. Bhal Pendharkar.

PRAKASH PICTURES (Andheri)

"Station Master" has proved itself unexpectedly successful at the Minerva Talkies, in Bombay, and is



Ratnamala will keep college boys chasing in "10 O'clock" a social picture of Prabhat.

likely to run for some time more in the city.

At the studio they are shooting "Chooriya" a social story featuring Maya Banerji and Prem Adib.

AMAR PICTURES (Bombay)

"Ankh Michowli" the second picture of this company featuring Nalini Jaywant has broken box-office records at the Imperial Cinema in Bombay. It is drawing huge crowds and its success forecasts a promising future for the new company. Under Director Chowdhary this picture has become an excellent representation of modern life and we hope that this opportunity is not dissipated by the producers by producing weak pictures in future.

At the studio they are shooting a picture called "Savera" featuring Shobhana Samarth.

ADVANCE FILMS (Bombay)

This distributing firm has a number of films awaiting release and one of such pictures "Mata" has been released at the Swastik Talkies in Bombay. Reports say that it has been liked by the women of the town because of its mother theme.

WADIA MOVIETONE (Bombay)

Their re-organised production activities are now all centred on the production of "Muqabila", the Homi-Wadia picture featuring Nadia and Yakub.

It is reported that Mr. Jamshed Wadia is busy with the paper work of his second Indian talkie in English which is at present named "India Calling".

SWASTIK INDIA LIMITED (Bombay)

A number of pictures have been secured by this distributing company and one of their pictures that is due for release is "Vanmala". It will be shortly released in Bombay immediately a theatre is made available.

MOHAN PICTURES (Andheri)

Messrs. Ramniklal Mohanlal & Co., the proprietors of this studio have only recently celebrated the jubilee week of their pictures at over hundred theatres all over India.

At the studio they have just completed "Zevar" under the direction of Mr. Amarnath.

Very recently they have also begun a new social picture under the direction of Mr. Nanubhai Vakil.

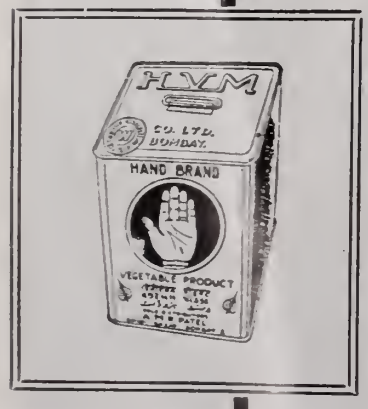
NAVYUG CHITRAPAT (Poona)

"State Guests", their social comedy has been released at different centres in the Maharashtra particularly at Poona where it is reported to have been received very well. It is due to be released at Bombay, in a couple of months. In the meanwhile, a new picture has gone already into production under the direction of Mr. Junnarkar.

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OUR REVIEW

Leela Desai Entertains Bombay Crowds!

"Tamanna" Opens At Royal Opera

This is the first time that Leela Desai, the famous danseuse who has regaled huge stage audiences all over India, has worked in a Bombay studio for a picture. Incidentally, "Tamanna" is the maiden effort of Laxmi Productions a new adventure of Producer Chimanlal Trivedi who had once started Circo Productions.

Apart from Leela's distinctive presence in the picture, "Tamanna" presents a special interest to the critics of the industry in the fact that as many as seven different technicians from Bengal have something or other to do with the picture.

Viewing the picture as a whole, it is quite a successful effort technically and the different technicians from Bengal can be relied upon to give better work in future, after they get a little more acclimatised to working conditions in Bombay.

AN EMOTIONAL STORY

The story is built on typically Bengali ideas of platonic love which gets quite a few rude shocks resulting in hot emotional tears.

Tears are the punctuation to the emotional Bengalee and in keeping with this tradition, the heroine, Leela Desai, is made to shed quite a lot of them at regular intervals.

Ramesh (Jairaj) and Uma (Leela) meet in a taxi for the first time as a result of Uma's foolhardy bet with her companions. Ramesh is the goody-goody boy of the screen with Utopian ideals, straightforward, right thinking and all that. In addition he is an engineer in a mill with an inventive bent of mind and devotes part of his income on research and the remaining on the welfare of his villagers.

Uma is an heiress with a fortune waiting to be gathered only after marriage. She is living with her Professor brother and is allowed a few extra liberties by her doting brother.

Uma and Ramesh fall in love with each other, but Ramesh having an ideal to work for gets mixed up with a labour vs. capitalism clash with the result that when Uma offers her fortune to him, he quite readily misunderstands her and the love is put to an acid test.

As is usual in platonic love Uma suddenly, rather too suddenly, decides to marry another man to secure the money for Ramesh's relief and having done so brings the gift to his feet.

It is an occasion for tears and the emotional Bengalis don't misuse a moment of it. Leela is in floods and the audience wonders "What for all this?"

The fundamental defect in the picture is the poor story, poorly presented. The director is entirely responsible for this. Phani Mazumdar has completely let us down by removing even the slightest excuse which might provide us with even a flimsy reason to praise him.

Reviewing the performances, we find Leela Desai easily at the top, seeing that the major portion of the story revolves round her. In light portrayals, this girl shines better and we would suggest her being cast in light humorous situations.

K. C. Dey attracts attention with his emotional work in certain tense moments.

Jairaj and Jagdish somehow keep the home fires burning. Karan Dewan is asked to act a mug and he hasn't to exert much to put the show over.

Well, "Tamanna" is a picture for Leela Desai fans

TAMANNA

Producers: *Laxmi Productions*
Language: *Hindusthani*
Scenario: *Phani Muzumdar*
Music: *K. C. Dey*
Dialogue & Songs: *S. K. Kalla*
Photography: *Bibhuti Laha*
Audiography: *Robin Chatterjee*
Cast: *Leela Desai, Jairaj, Jagdish, K. C. Dey, Karan Dewan, etc.*
Released At: *Royal Opera House*
Date of Release: *20th June '42*
Director PHANI MUZUMDAR
Recorded on R. C. A. Sound System.



Master Suresh seems to be annoying the old guy in "Basant", a Bombay Talkies picture.

OUR REVIEW

Ratnamala Attracts Attention In 'Station Master'

Railroad Story Draws Crowds At Minerva

Here is a story that could have become a memorable picture of the life of our railway people had the director and writers exercised a little more imagination and taken a little more care in developing and presenting the sequences.

The idea of showing the day to day routine of our railway people, their little smiles and sighs, their petty intrigues and politics, their backyard romances and unglamorous duties, their big responsibilities and minor ambitions, was a brilliant one and the unexpected success of the picture at the box-offices secured public endorsement for the idea but the critics still longed to see what the picture would have been had the details been attended to more thoroughly.

As it is "Station Master" provides a rather lengthy entertainment with the help of a human and interesting story.

A MARRIAGE TANGLE

Parmanand (Jagdish) is a station master at a wayside station. He has a grown-up daughter Usha (Ratnamala) and the station master is a bit worried about her marriage. Arun (Prem Adib) is a guard on the railway.

More characters are introduced in Manek Babu (Jiwan) a head clerk with a cranky daughter, Shyama (Kaushalya). Manek Babu is anxious to secure Guard Arun for a son-in-law.

In Kalicharan (Shakir) a signalman and Sona (Amir Bai) his wife, two very affectionate types are introduced. They are devoted to the Station Master and form a very influential part of his little world.

The story moves forward on a marriage tangle. Guard Arun and Usha fall in love with each other and are seen together very often. But Manek Babu, the head clerk, wanting Arun for his own son-in-law, arranges the engagement of Usha to Niranjan Babu (Umakant), a railway official. Finding that things don't go the way he would like to, Manek Babu starts acting funny and very soon poor Usha is in trouble, being weighed down by whispers and scandal about Arun. Usha's mental grief worries the Station Master who loves his motherless daughter very dearly.

One day, he comes to his duties with a very disturbed state of mind and owing to his listlessness becomes the cause of a train collision.

An inquiry into the accident is conducted and the Station Master is acquitted of all blame in spite of all efforts of Manek Babu to involve him.

By this time, however, Niranjan Babu, the chosen bridegroom, discovers the love of Usha for Guard Arun and very graciously brings together the two lovers at the wedding altar at the very last moment. The whole thing ends happily for all.

RATNAMALA SHINES

Ratnamala attracts a lot of attention with her charming personality and considering that comparatively she is a newcomer to the screen, she gives a pretty performance as the Station Master's daughter.

Jagdish as the good-natured kindly Station Master lives his role while Shakir as the devoted Signalman gives a very sympathetic portrayal. Amir Bai as the signalman's wife is correct and affectionate throughout.

STATION MASTER

Producers: *Prakash Pictures*
Language: *Hindusthani*
Story: *Santoshi & Aundhaker*
Music: *Naushad Ali*
Cinematography: *G. N. Shirodkar*
Audiography: *T. K. Dave*
Cast: *Jagdish, Prem Adib. Ratnamala, Jiwan, Umakant, Kaushalya, etc.*
Released At: *Minerva Talkies, Bombay.*
Date of Release: *9th May* 1942.

Director
C. M. LUHAR

Recorded on R.C.A. Sound System

Never did a costume fit so well as did the guard's to Prem Adib. Prem Adib should have really been a guard. He has the physical equipment for the profession. Though he looks the role, his emotional work however, is far far from satisfactory. His efforts at emotional acting prove abortive. By the way, it would be a mercy if Prem Adib's big close-ups are avoided in future pictures. The reasons are obvious.

With better direction, the picture would have become an outstanding document of human emotions, as the story had plenty of basic material crying to be exploited.

And yet "Station Master" has become popular entertainment for all.



Sunny and Sadik—the two little 'Kardars'—Kardar's left and right or right and left—will jointly direct "Namaste", the second social picture of Kardar Productions.

OUR REVIEW

Chowdhary's Brilliant Come-Back !

"Ankh Michowli" Draws Huge Crowds !

Nalini Slaps Baburao Patel !

It was a thrilling experience to see Director Chowdhary's picture after a very long time. This excellent director, who had once shadowed the Indian film industry so completely, was going through a long spell of bad luck and we had not the good fortune to get any pictures from him.

To Seth Chimanlal Desai, the Amar Chief, we owe our thanks for providing the old master with one more opportunity to prove once again to the world that an old, experienced director is still a better investment than the crowd of amateur directors who are at present undermining the stability of our industry by turning out half-baked sausages, which some weekly film rags insist on calling pictures.

"Ankh Michowli", the first of Chowdhary after his long penance, has become an excellent picture for many reasons.

ANKH - MICHOWLI

Producers: *Amar Pictures*
Language: *Hindusthani*
Story, scenario and dialogues: *Chowdhari*
Songs: *Pandit Indra*
Cinematography: *Rajnikant Pandya*
Audiography: *Chandrakant Pandya*
Music: *Jnan Dutt*
Cast: *Nalini Jaywant, Sulochana, Jilloo, A. P. Kapur, Satish Nagendra Mujumdar, etc.*
Released At: *Imperial Cinema, Bombay.*
Date of Release: *4th July* 1942
Director
CHOWDHARY
Recorded on R.C.A. Sound System



Pandit Ramashankar Chowdhary who comes back with a triumph in "Ankh Michowli".

THEME OF PARENTAL LOVE

The story, which is rather too elaborately portrayed, has a popular theme of parental love.

Radha, the dutiful wife of Sir Chuni Lall Sinha, a wealthy Zamindar, is estranged from her husband, because Sir Chuni Lall is involved in an affair with Sona, a singing girl.

Radha leaves for her native village taking with her little Ekadashi. Years pass and Sir Chuni Lall is full of remorse and is making an attempt to trace his daughter Ekadashi.

While Radha, nursing her secret of estrangement from her husband, earns a living by sewing and stitching and manages to bring up Ekadashi to beautiful maidenhood.

And here Chowdhary starts his story by introducing a number of typical characters who would most naturally be interested in the orphan beauty of Ekadashi. The point which the writer tries to bring home with great pains is the utter helplessness of those who have to live on the goodwill of others and in doing so keep their head above the sinking level in shark infested waters.



Seems to be a touching situation from "Ek-Raat" the maiden social of Shalimar Pictures.



Together in the picture at last, Pramilla makes a romantic team with Kumar in "Jhankar", a Silver Film picture.

The character of Chowbe, a tiny pseudo-religious tyrant, following the beautiful little girl from place to place goaded by his sex-instinct is faithfully portrayed in the fashion of a well-fed stud bull in constant chase, be the cow old or young. It is a type very true to life and speaks volumes for Chowdhary's powers of observation.

In the midst of jibes and questioning stares, Radha delicately steers her beautiful little daughter's life, with the one silent prayer, that the neighbours should leave them alone.

Many a situation is made tense by Ekadashi herself who is herself, slightly mischievous and sweetly wilful. But soon a tragic shadow crossed their gentle path when with a startling vehemence, every one wants to know who Ekadashi's father was.

Tortured between her own secret and her duty towards her only daughter, Radha, the poor mother, spends many a restless night.

Just at this time, Sir Chuni Lall returns to the place in search of his lost wife and child and through coincidences which stretch the imagination a bit, he meets Ekadashi, without knowing that she is his daughter.

The story now travels fast and speedy and many an emotional scene, developed and played with subtle ingenuity, helps to proclaim the genius of Chowdhary.

The end works out happy and satisfactorily and Ekadashi and Radha go back to Sir Chuni Lall.

In the early parts, the picture becomes slightly lengthy and could easily permit a thousand feet to be cut off without any loss to the story value. Otherwise, the scenario, the treatment of the plot and the direction all together proclaim the work of a man who has made virtue of his long experience. The picture virtually bristles with brilliant subtleties in dialogues, in thoughts and in portrayals.

The dialogues of the picture are witty and intelligent. The songs are well tuned and excellently written by Pandit Indra. Music in general becomes an attractive feature of the picture. The technical work is good all-round.

LITTLE NALINI'S TRIUMPH

We have a little quarrel with the casting of the characters, even after making our peace with Chowdhary's loyalty to his old workers. Sulochana clearly proved too weighty a type to handle in the story. And so did Jilloo who is past her best glory long since. If an artiste like Durga Khote had been given the role which Jilloo played, the portrayal would have been ideal. Hadi, also has nothing to do, but he does that nothing well. Satish, the miniature hero has practically a miniature role to play and he seems to play it in a chicken hearted way. Satish makes a very poor impression as a hero or for that matter even as an actor.

Ex-director A. P. Kapoor gives a very sincere performance as Sir Chuni Lall. His diction of the language is a treat to hear. As the dog-loyal Thakur ex-director Nagendra Mujumdar is also very convincing and fitting. Kamla Chatterjee as "Pyari" gives a pretty performance as a love-struck girl.

However, the surprise packet of the picture is little Nalini Jaywant. She slaps the Editor of "filmindia" right across the face by her sterling performance in this picture. In this picture this little starlet makes a bold bid for stardom. It seems that the talent was latent in her and it only needed a good director to bring it out.

From scene to scene, Nalini's slender shoulders carry the burden of the story and the way this precious little girl has acquitted herself through scenes of simplicity and sophistication guarantees for her a big future. We heartily welcome her success and hope that from now on she will pile one triumph upon another.

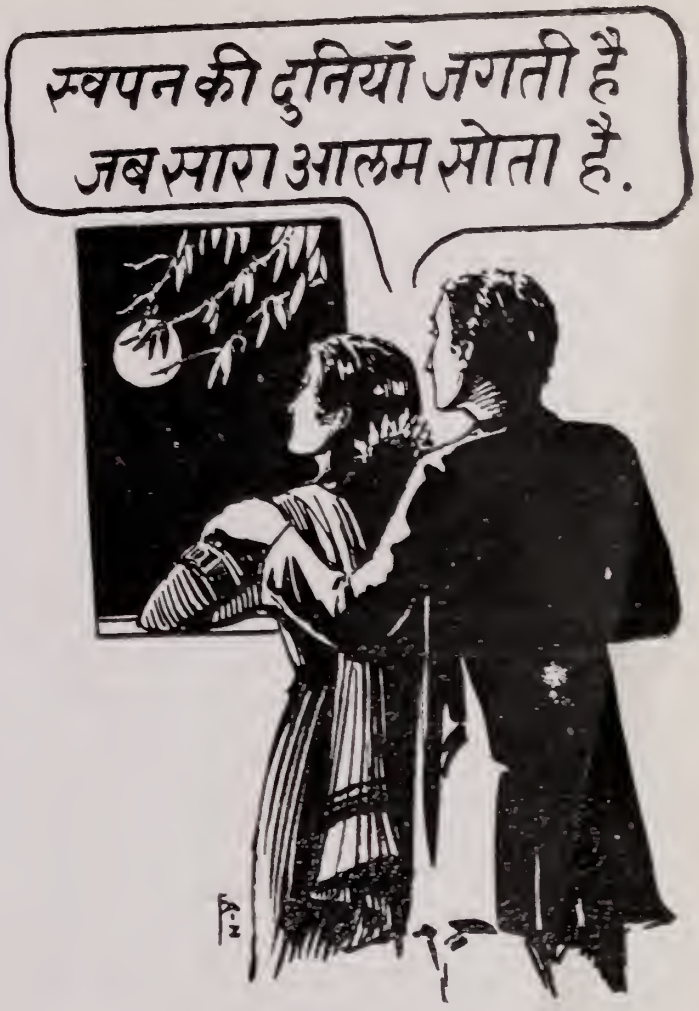
Well, to cut a long story short, "Ankh Michowli" is a picture worth going a long way to see.

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Director: Phani Mazumdar.

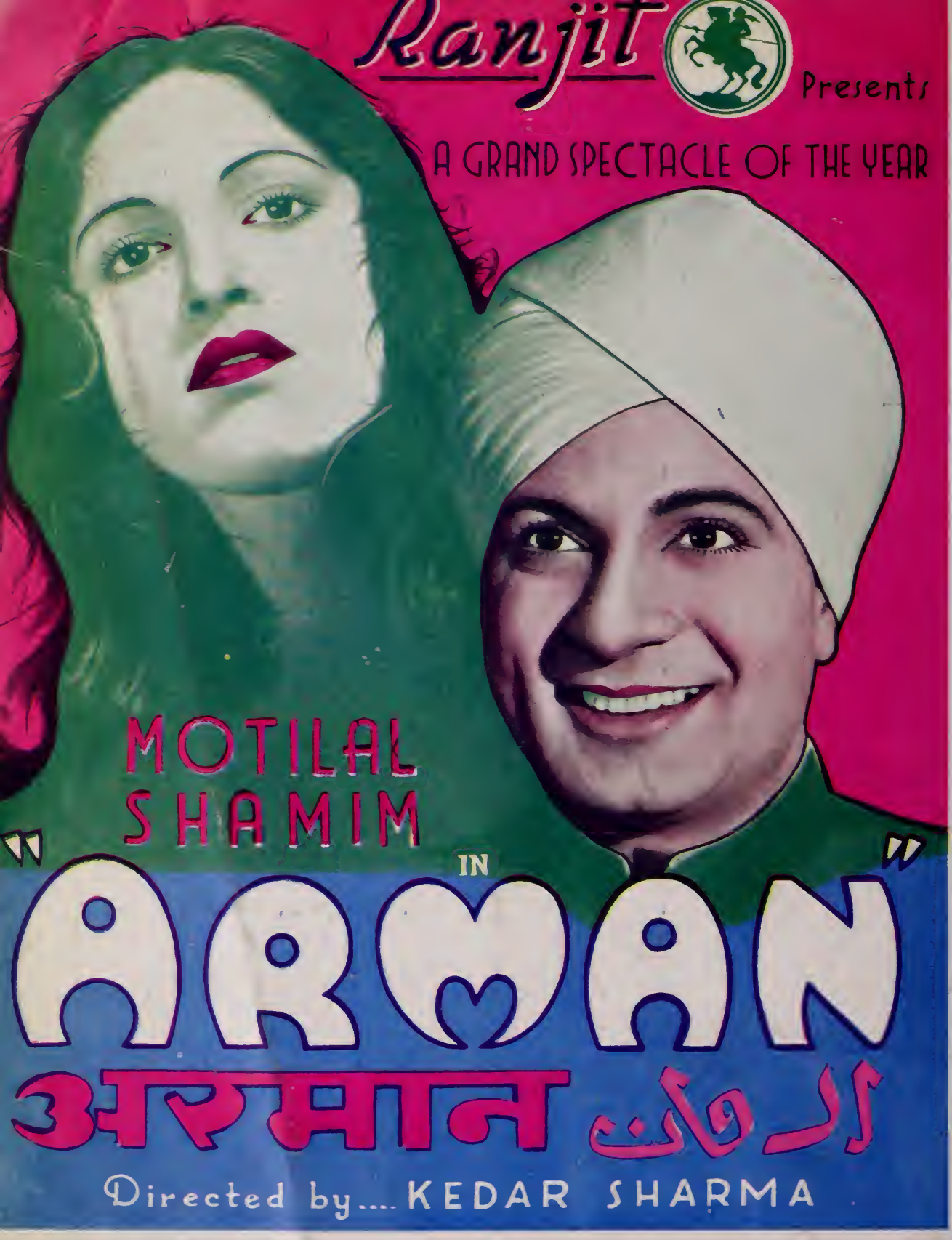
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SEPTEMBER 1942

VOL. 8 **No. 9.**

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Nation's Entertainment

Film producers are incurable optimists. Those in India seem to have entirely forgotten that we have a grim world war on hand.

During the last month seven new producing companies launched production activities. Only a couple of months back, we were told that there would be a terrible shortage of raw films and it would be in the interest of the industry in general to cut down free lance production.

But somehow, through some mysterious sources, every small or big and every new or old producer seems to be getting the requisite raw stock alright. It is really a major mystery how this can be done when only a couple of months back there was a general panic about raw film supplies.

Whatever the mysterious sources of supply, we welcome them as the Indian film industry is thus given a scope to expand even in these troublesome times.

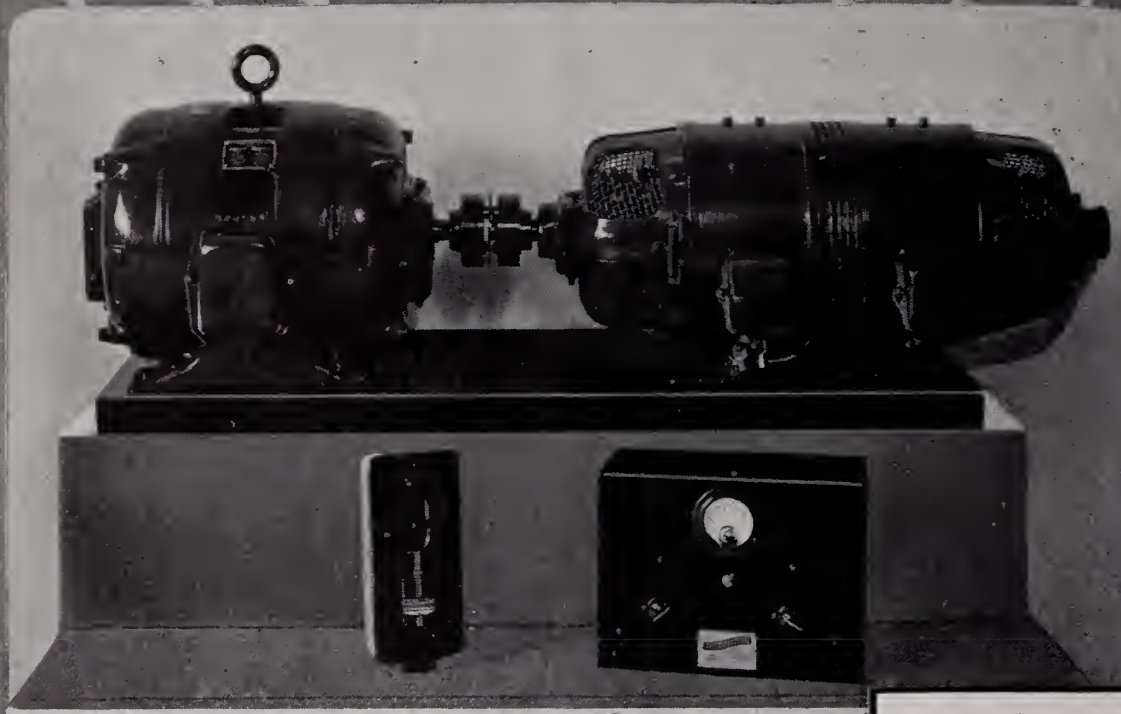
The point, however, is: how is this opportunity being used by the new producers? Are they keeping in view their immense responsibility as leaders of public opinion when they plan their production programmes or are they, as of old, indulging in producing stale and time-worn subjects for mere and frivolous entertainment?

Taking stock of the numerous pictures recently released, we find that our productions are still rotting in the same old vicious circle in which our industry once began to support its very economic existence.

The early efforts of our producers to give popular themes with the solitary idea of popularising films and thus stabilising the industry could be condoned as an industry's inevitable struggle prior to stabilisation.

But now after thirty years of film making and after being sure of the fact that our film industry has come

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In "Roti" a social picture of National Studios, we see a lot of Sitara and it seems quite attractive.

to stay, inspite of keen foreign competition or lack of sympathy from the State, our producers are expected to be progressive in planning their entertainment fare for millions.

To show to our producers what intellectual public leaders feel about our film industry and its role in our nation's life, "filmindia" has been interviewing several popular leaders who are themselves shaping the destiny of our nation from day to day.

Says Ex-Premier B. G. Kher, "I consider films as an agency worth harnessing for public good. Both from the educational and entertainment points of view the cinema has come to stay. It will live as long as modern civilization lives and like other features of the modern civilization, it must be fully exploited for human welfare."

"Human Welfare"—Those two words should really worry our conscientious producers. Are our present films planned or produced to contribute to the welfare of humanity? Yes, sometimes. But so rarely that our City Mayor Yusuf Meherally complains: "Several Indian pictures he had seen were splendid but others were disappointing—he found the Indian pictures generally too long, the subject matter not fully exploited and sometimes, the treatment conventional without a proper background of realism.

Continued the Socialist Mayor of Bombay, "I would like to see the life of an Indian peasant in his social and political setting — rural indebtedness, tragedies from addiction to drink, antiquated social custom etc. Then films on the evil of child marriage and unequal marriages and so many other problems of today."

In short, Mayor Meherally wanted the film to educate the masses—make the issues clearer. He believes that a film with a purpose could entertain the public more and serve the national ideals better than those which are built in air.

Are we producing pictures to meet these national needs? It is useless to reply to this question, seeing the number of "Saints" we manage to can in our film tins from month to month and present them as devotional sardines for the religious appetites of all and sundry.

The Rt. Hon. Dr. M. R. Jayakar has something to say about the saintly miracles so often seen on the Indian screen:

Says Dr. Jayakar: "I must tell you, however, that the miracles our saints perform on celluloid are a horrible torture to me. Personally, I would prefer these saints and mythological figures to be severely left alone. All these venerable old celebrities are present-



Smart Maya Bannerjee makes a beautiful village maid in "Chooriyan" a social picture of Prakash.

ed to us as miracle-mongers. Miracles are the least part of their service to humanity. It is enough that we read about these exaggerated fantasies in literature. Supernatural powers attributed to them need not be immortalized on celluloid. What we need for popular education is the spread of rationalism, a faith in human endeavour to rise to its highest—An emotional people need realistic pictures as a corrective of a national bias. Films must take up their share to root out superstition, explode miracles and help to promote a rational outlook on life's affairs."

And there is one more complaint from another scholar and politician. Writes The Hon. Dr. B. R. Ambedkar: "Our producers have yet to get out of the mythological stupidities and oddities and deification of mere men. Instead of having the stories of "Eknath" and "Chokha Mela" with all their eccentricities and miracles as superstitiously transferred to the screen as they are chewed with delicious devotion by our Kirtankars and Puraniks, which promote superstition on a vast scale with 20th century apparatus, our producers will do well to depict how the depressed class movement has outgrown its humanitarian and religious shell and broken into a self-reliant movement, demanding rights of men. All our stories from the Puranas will have to be completely revised in the light of modern research and presented in their correct historical perspective."

And finally Thinker-philosopher Sir Radhakrishnan thinks: "We are getting a little too much of this mythology. We should retain all our ancient ideals but they must find parallels in the life of modern people and modern conditions. The film industry in this country must get out of mythology and saints in the various provinces. The industry is now thirty years old and it must give to the nation pictures around our daily life and its social and economic problems."

Yes, the industry is thirty years old but our producers are still like babes in the wood—bewildered and lost.



[illegible] and Veena Kumari seem to have an intimate [illegible] all to themselves in "Zevar", a Mohan picture.



The leading Beauty Foursome

1 ICILMA VANISHING CREAM
The foundation of fresh natural beauty.

2 ICILMA COLD CREAM
Beauty's protector: cleanses, lubricates, feeds and refines the skin.

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Puts the cool bloom of perfection on the complexion.

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Their skins are as good as their scores. Their clear lovely complexions don't deteriorate, any more than their putting does, between the 1st and the 18th greens. In short, they use the famous four Icilma Beauty Aids to keep their looks *always* well above scratch.

USE THE "FAMOUS FOUR" IN THIS WAY TO GET FULL BEAUTY BENEFIT FROM THEM.

Use Icilma Vanishing Cream as your regular foundation cream. It protects the skin from the weather, stimulates the flow of natural oils that will prevent roughening, shrivelling, wrinkling or sagging. And it's a perfect powder base.

Next, work some of the fleshtinted Icilma Rouge Cream into your cheeks. It does your skin good while it lends you a fresh natural complexion.

Then apply the fine-as-silk Icilma Face Powder. It spreads evenly, blends naturally into a cool velvet "bloom"—a bloom *that lasts.*

Use Icilma Cold Cream at the end of the day, to cleanse the skin of every speck of dirt and make-up. Its fine oils will go deep, lubricating and feeding as well as cleansing—undoing the harm that sun, wind, glare and dust have tried to do all day.

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Swarnalata

This lovely little lady is fast reaching the dizziest heights of stardom. With her natural ability, her lissom grace and, above all, her loveliness, she is taking a mighty hold of film-goers' affections. She uses Lux Toilet Soap. "I know there is no fear of my skin being blemished," says she, "as long as I care for it with this lovely white soap." Her film-fans all agree 'it's Lux Toilet Soap for skin beauty.'



LUX TOILET SOAP

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LEVER BROTHERS (INDIA) LIMITED

HOT NEWS FROM THE FRONT!

BIG ADVANCE IN HOME ENTERTAINMENT!!

(From Our Musical Correspondent, Bombay)



Vimlabai of Hyderabad

N 26080 { सुन चुके दास्ता नहीं मालुम
हरदम उन्हे दुवांये दिये



Miss T. Sushila

N 26050 { चांदनी है रात श्याम
दैया जोबनवा पर.

News has been received that H.M.V. forces have further scored a signal victory on the music front. Two armies of the panzer commanded by these two generals have completely trapped public fancy. Curiously enough, there is no retreat though the casualities reported are heavy. You would also crave to be a victim when you hear the two records.





Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

JOHN DOE OF BOMBAY

A gentleman from Bombay Mr. K. R. Sethna has sent us his cheque of Rs. 110/- with the following letter to the Editor:

"Quite accidentally I came across your 'filmindia' a couple of months back. In fact, a distant cousin of mine, a college youth, forgot a copy of your magazine when he visited us. Through sheer curiosity and also with a bit of anxiety to see what sort of things modern young men read, I opened your attractive looking magazine and I was soon reading the article, "White Man From The West". The patriotic sentiment underlying the said article no doubt impressed me and more so, your peculiar and forceful style of writing—or may I say your inimitable mastery in the use of invectives.

"But that is not what I liked most. When I came to the "Editor's Mail", I was simply stunned with the discovery that we have some one in our country with a rare sense of humour which he uses with devastating effect. Quite a dozen times I roared with laughter and my wife naturally thought my behaviour to be strange. She took the paper away to find out for herself the cause of my sudden hilarity. You know a fifty-year old husband does not laugh so easily and so loudly, especially after twenty seven years of married life.

"Very soon my wife caught the infection and together we discussed you and your paper for a long time. I forgot my share market worries and together we both went over your witty replies again and again and we seemed to strike at more and more subtleties. I wonder how many of our countrymen can really understand your humour. In any case, yours is a marvellous job. We managed to secure some old copies from my young cousin and merely stating that we were both delighted is to put it very mildly.

"Here is a magazine that ought to get into the hands of millions. In our country people don't understand humour and yet they need it so badly. Our people are too serious and that is one of the reasons why our country is still backward in every respect.

"I phoned up your office to find out about the annual subscription and I am enclosing a cheque to cover ten subscriptions with the names of my friends to whom the magazine should be sent regularly for a year. They are share-market folks and like me they are also worried due to present uncertain conditions. I am sure they will like to read your famous magazine and at least for a time escape from their business worries.

"I wish I could afford to send this magazine to a thousand more people. Someday perhaps I may do so."

Here is something in the real John Doe spirit which Mr. Sethna is doing. And we are glad that "filmindia" is after all doing some good by bringing laughter and peace into our homes in these war-torn times.

DEWAN SHARAR ON A.I.R.

We congratulate the All India Radio, Bombay, for securing the co-operation of Dewan Sharar, the well-known international writer and critic to review Indian films on the air.

To readers of "filmindia", Dewan Sharar is already an affectionate and familiar name because of his interesting short stories which have appeared in our magazine so often.

Dewan Sharar gave his first film broadcast on the 5th August and he reviewed two current releases "Basant" and "Phir Milenge", in the fifteen minutes



Pramilla beats Mae West in "Basant". Her vamping excites the audience to enthusiasm.



Ullhas and Mumtaz Shanti provide the romance in "Basant" a social picture of Bombay Talkies.

allotted to him, in a way masterly enough to indulge in any comparison. His broad, kindly outlook on life as a result of his long stay in Europe eminently qualifies him for this work and one would only wish that he was allowed to speak on this subject at least twice a month. Once a month is too long a time to wait for Dewan Sharar.

We would, however, request Dewan Saheb to abandon his high-flown Urdu which we are sure went over the head of the average Bombay listener. Why not give us the reviews in popular Hindusthani!

OUR "PREFERENCE" ARTISTES

The latest racket in vogue in our film industry is the free-lance artiste who sells his or her talent by "preferences" to the producer.

The first preference, which often means the first refusal and very rarely the first chance of work, costs the producer something near Rs. 2000/- a month while second and subsequent preferences cost five hundred less with every new contract.

The result of this practice is that some of our popular artistes, who earned their popularity principally due to their allegiance to a single studio, have now become mercenary professionals, who, irrespective of their love for their calling and art are working in three or four pictures—and in some cases even in six pictures—simultaneously.

This method of recruiting artistes for a picture is really too expensive in the long run. We know of a picture which was scheduled to be completed in three months actually took nine months to complete, because three of its leading characters were acted by these free-lance artistes with their "preferences", and for days on end they could not be available together.

During the course of the production, the producer who had booked the hero as a first preference for the first three months on Rs. 2000/- a month was still paying at the same scale in the ninth month but with a fourth "preference". Three other producers were taking their turns before this man could be allowed to work for his first producer.

Incidentally, the picture cost Rs. 1,50,000/- to complete as against the original estimate of Rs. 75,000/-.

We have several "preference" artistes nowadays making anything between seven to ten thousand rupees per month. Only a few months back, some of these men were earning a mere thousand a month.

At this rate our artistes are fast becoming tiny capitalists and they will soon deserve to forfeit the sympathy which as "struggling" artistes they once used to enjoy.

In our opinion, this is a bad phase that has set in, looking at it from the point of general welfare and stabilisation of the industry. This profiteering in talent must stop if we are to preserve some quality in our artistes and some standard in our productions.



Here is an eloquent situation from "Khamoshi", featuring Romola. The picture is to be released through Supreme Films.

Producers must not encourage these racketeering artistes who wish to exploit their popularity by following pseudo-capitalistic methods.

Their high and handsome earnings will provide a bad example to the new comers and even to those who work regularly in our well established studios. The nett result will be an all round demand for big salaries which the producers can ill-afford to pay in these times.

If the producers don't learn in time to cut down their production costs, the sky will soon be the limit to the greed of these film artistes.

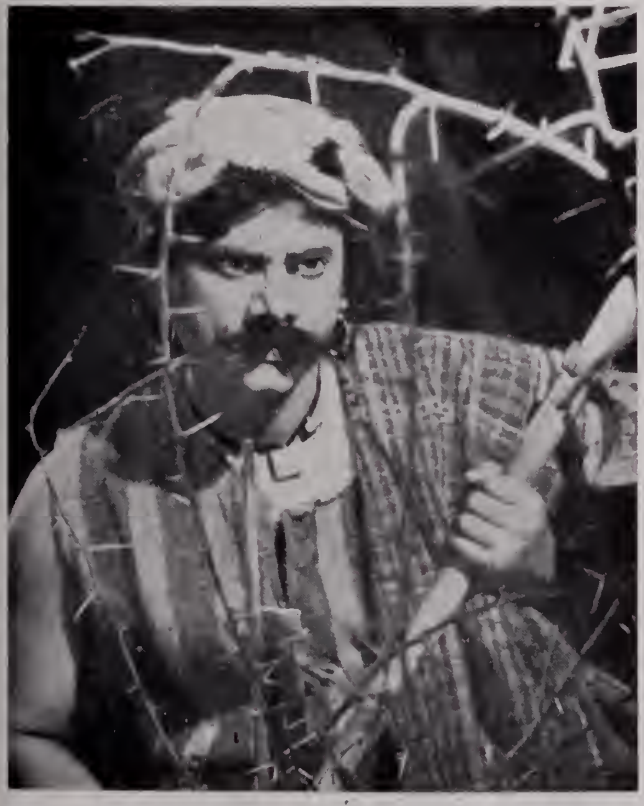
The producers' association must seriously think of this problem which will soon become a menace to the producers and to the industry.

Another way to meet this menace is to boycott these racketeering artistes and search relentlessly for new talent. There are still many unknown, sighing silently to join the films.

We still admire the production methods of Prabhat and Pancholi, who always give a couple of new faces to the screen and who rely the least on old talent.

WAKE UP AND SHOUT

Almost every other day, we receive a complaint from some distant station about the shortage of cinema projectors in the country. It seems that hundreds of new stations are waiting to open new cinemas but they can not get the necessary machinery nor the license to consume electrical energy.



Baburao Pendharkar gives a classic performance as "Vithu" the untouchable in "Damaji" a New Huns picture to be released through the Silver Screen Exchange.



In "Ever Yours", a Navayug picture, Damuanna Malwankar imposes himself on millions by belonging to everyone.

On inquiry at the import end of this cinema machinery we are told that the Government are reluctant about granting import licenses and machinery dealers just can not manage to get any new projectors into the country.

This is a really a bad state of affairs, as, not only can't we open new cinemas in the country, thus restricting the natural expansion of an important industry, but, we are told, there is also an alarming shortage in spares and accessories which are badly required for maintaining the present cinema installations in working order.

This is too bad and those several associations and societies which have assumed to themselves the role of protecting the interests of our film industry should really get going and raise a loud wail till the Government is compelled to grant some sort of priority of importing if not any new machinery, at least the accessories to keep the old skeletons in condition.

Otherwise, the industry will soon see some of the present cinemas closing down. That will mean less money to the industry.

ALEX SHAW AGAIN

"After six weeks in India it seemed quite obvious that everybody in your country is slightly mad. Some,



THE SUNNY SIDE OF EXISTENCE

" HAPPINESS IS NOT TO BE FOUND IN LUXURIOUS LIVING BUT RATHER IN THE SIMPLE ELEMENTAL THINGS OF LIFE"



THIS IS WHAT THESE FIVE BIG STARS TELL US IN

★ **CHANDRAMOHAN**
★ **SHAIKH MUKHTAR**
★ **SITARA**
★ **AKHTARI FAIZABADI**
★ **ASHRAF KHAN**

Producer - Director **MEHBOOB'S**
PHILOSOPHIC PRESENTATION

★ **ROTI** ★

AT

From 25th August **SWASTIK** *The Theatre for Luxurious Comfort*

BOMBAY

but not very many, are pleasantly mad; the others are dangerously crazy," writes Alexander Shaw, Ex-Producer to the Film Advisory Board in an open letter to an Indian friend.

Strangely enough, Alex Shaw has burst out into speaking and writing on India and Indians only after safely reaching the shores of England. In India, he preferred to be as quiet as a mouse.

Well, in calling Indians mad, Alex Shaw is right for the first time. Who else but a mad people could agree to employ an "expert" film producer like Shaw? And those colleagues of his on the Film Advisory Board who backed him up through sun and rain, they must be the "dangerously crazy" ones to do so knowing Alex Shaw at close quarters.

But Alex Shaw or for that matter other Englishmen would do well to remember that our madness is born out of a 150-year old slavery.

But one of these days, the Indian shall be perfectly sane and we hope the Englishman does not go mad that day.

SIR RAHIMOO'S ANNUAL PRATTLE!

"The total absence of educational and cultural films worth the name is a blot on our industry and I have no doubt that if proper guidance as to the type of films needed is forthcoming, the professional producers will not be found backward in putting their shoulders to the wheel, or perhaps a new medium scale industry for the production and exhibition of special films may come into being," said Sir Rahimtoola Chinoy, President of the Motion Picture Society at the annual general meeting of the Society recently held in Bombay.

Imagine, Sir Rahimtoola of all people saying this on one of the very few ceremonial occasions when the old knight betrays his interest in our film industry. And yet oddly enough, he is the Chairman of the Board of Directors of the National Studios Ltd., with its Director-in-Charge Mr. Y. A. Fazalbhoy writing articles in and out of season about educational films and the great need of producing them.

May we know why Sir Rahimtoola, who seems to be ready enough to notice "a blot on our industry", did not, during the last three years of his Chairmanship of the National Studios Ltd., insist on his own studio executives producing educational and cultural films? Or did he, of all people, not get the necessary "proper guidance"?

Sir Rahimtoola uttered a lot of other altruistic nonsense in his speech, half of which, we suspect, he himself did not understand. When people like Sir Rahimtoola talk of educational films, the proposal sounds peculiarly uneducational.

Really, Sir "Rahimoo", your forte seems to be racing. You look like a king among those horses and jockeys. Why, then, dabble in something as intelligent as an educational or a cultural film?

We like you as the President of the Motion Picture Society because of your cylindrical gold turban. It looks better than the bush shirts of Jamshed Wadia or the dust bins worn by some other Parsi members. But you must not talk so much.

Why doesn't someone give Sir "Rahimoo" a farewell lunch at the Taj?

SHANTARAM RESIGNS

We understand reliably that Mr. V. Shantaram, who was till now producing war shorts for the Film Advisory Board, has resigned from his post of the Film Producer to the Government of India. He is expected to hand over charge by the end of September and will probably plunge himself into his own production activities again immediately after.

We cannot find what are the exact reasons that compelled Shantaram to take this sudden decision, but we have a hunch that Shantaram did not seem to like the present political tension existing between the people and the rulers.

Shantaram has been essentially a people's man and those millions of fans who have made him what he is today expect him to issue a statement giving his reasons for his sudden withdrawal from the Film Advisory Board, where he was doing valuable war propaganda work for the last eight months.

A NEW FILM BOOK

Mr. C. K. B. Naidu deserves our congratulations for his patience and perseverance in publishing "THE INDIAN SCREEN PICTORIAL", an useful "WHO IS WHO" of those people who matter in the Indian film industry. The publication seems to be almost complete as it contains thumb-nail life sketches of almost everyone from the smallest artiste to the biggest film producer.

We have not had time to read through the whole volume, but the book seems to be an useful addition to our film literature, in as much as, it will also provide an useful guide to those who are fond of film personalities.

To the film fans there is many a biography of their favourite star and if not for any other reason, for this one reason this book should be sold out.

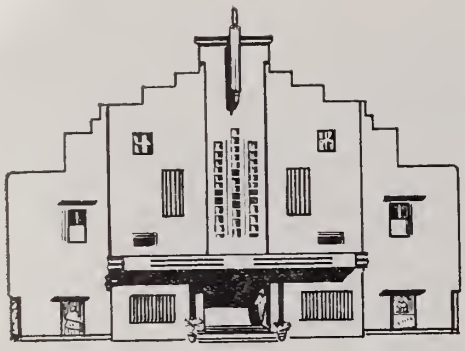
The book is available from Mr. C. K. B. Naidu, 212, Tenth Road, Khar, Bombay 21.

SUSHILA RANI

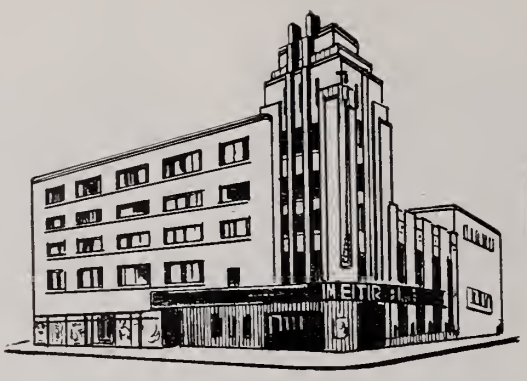
In the last issue we had announced our intention of giving a hundred autographed photos of Sushila Rani to those readers who would assemble the photo pieces and be the first hundred to submit them to us.

The actual response, however, is terrific. We have already received thousands of replies and every day more are coming in. With an intention, therefore, to please the largest possible number of readers, the Directors of Filmindia Publications Ltd., have decided to issue 2000 autographed photos which will be sent to the two thousand readers who will be picked up at random from the general pool.

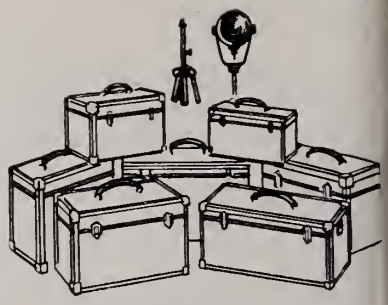
We are making special arrangements to get these photographs ready and we hope to post them to the readers before the end of September.



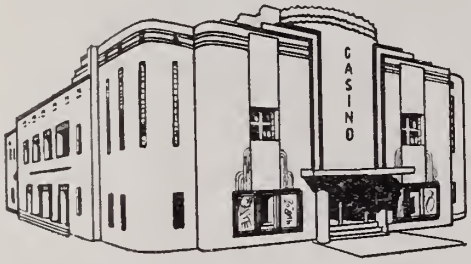
States Theatre, Bangalore



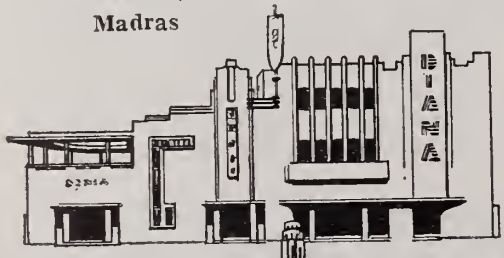
The Metro, Bombay — India's most luxurious theatre.



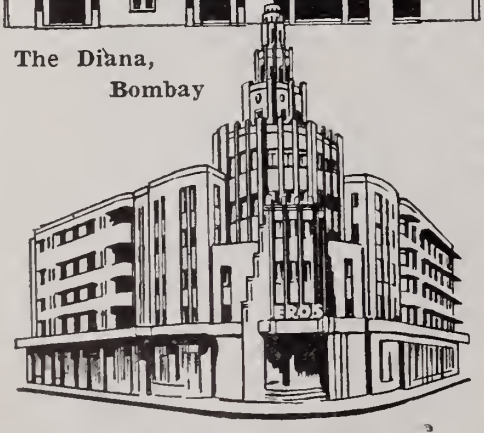
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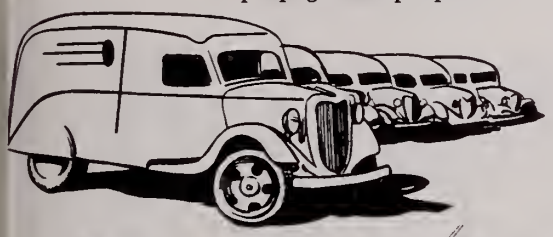
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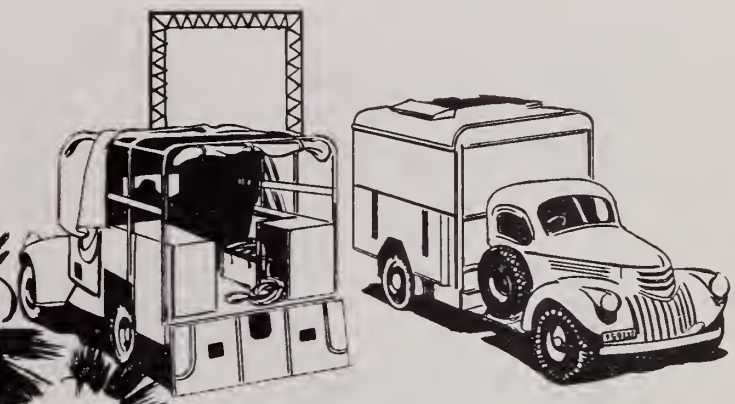
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A fleet of RCA sound equipped vans used by the Army for recruiting and propaganda purposes.



A mobile cinema unit completely equipped with RCA sound projectors.



RCA sound projectors exclusively used in FAZALBHOY Institute of St. Xavier's College, Bombay for training Army Personnel.

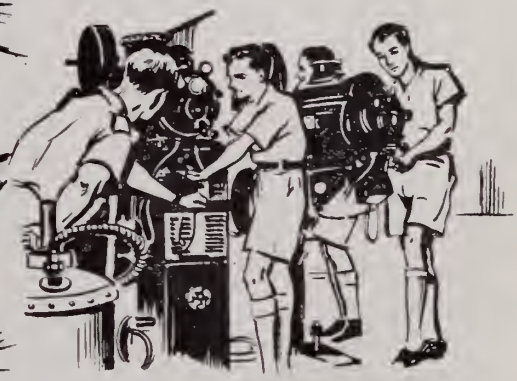
'n WAR

ND BOMBS

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In the gigantic effort to weld this country n an effective fighting force, sound motion pic- rs are of tremendous importance. They play tal role in training the Army, Navy and Air e personnel....speeding up industrial pro- ion....training industrial workers....provid- morale building entertainment to the armed es....and in disseminating important defence edures to the general public. RCA Sound ording and Reproducing equipments, in ever easing numbers, are helping carry out this programme.



Another fleet of RCA equipped cinema vans used for instructing and entertaining troops.



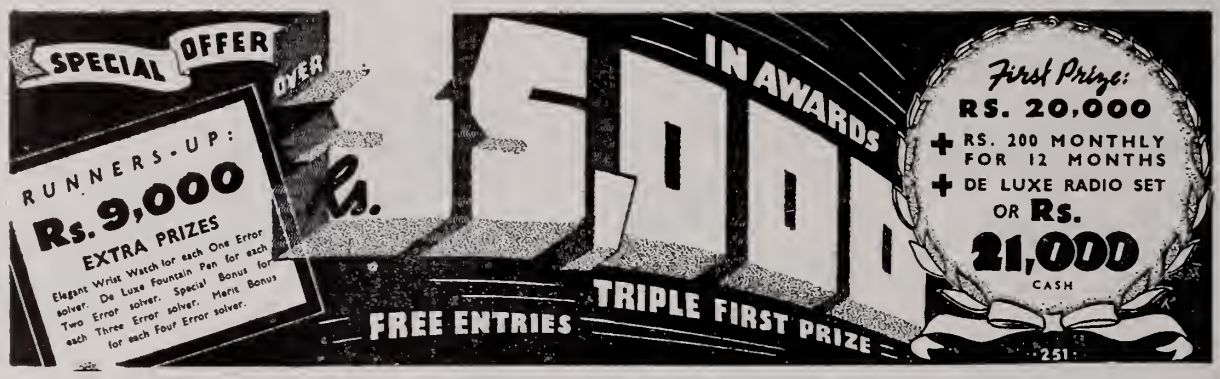
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MAGIC VOICE of the SCREEN



"COMMONSENSE CROSSWORD" No. 251

In *Commonsense Crosswords* you can't lose! For, as a competitor puts it, whether or not you score prize-winning honours you get your full money's worth in wholesome entertainment. This Competition brings you our second bumper Monsoon Offer, which gives you an opportunity of exchanging a little diligence for Rs. 20,000, Rs. 200 monthly for 12 months and a de-luxe Radio Set. You will reap all these awards, or, if you prefer it, a lump sum of Rs. 21,000, if yours is the best entry received in this Competition. Rs. 9,000 and unlimited Extra Awards are set aside for Runners-up, so that even if your entry contains four errors you will be a prize-winner. There are also Free Entry facilities. Anything worth winning is worth an all out effort, so begin your offensive NOW on the Square below.

CLUES ACROSS

1. It is an indisputable this that you can win top honours if you analyse these Clues carefully when solving them
4. Request
7. Struck with amazement
9. Place of public contest
11. Female deer
12. Spider weaves its own
14. We used to this at aeroplanes but we no longer do so
15. Jumbled spelling of *lower*
18. When we are older we tend to do this more earnestly
20. Rocky peak
23. Stalk
24. Colour
25. Indian nurse
27. Rare must be the person who has no such worries on his mind
28. It is usually futile to argue with person whose opinions are this
30. Neglect of this is apt to prove costly to owner
32. To clear away
33. The quick-tempered seldom suffer one with patience
34. When not properly appreciated sometimes do more harm than good
37. Sometimes causes a man's perception to be seriously impaired
38. Anger
39. No one can openly do this without certain loss of dignity
40. We like to see this shine

CLOSING DATE, SEPTEMBER 10th.

N.B.—The Entry Fee is Re. 1 per Entry Square.

Every two Re. 1 Entry Squares submitted by the same entrant entitles the latter to one "Half Fee" Square. The Square below is for practice purposes only.



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FOR FULL PARTICULARS SEE
"THE ILLUSTRATED WEEKLY OF INDIA"
of August 16th, 23rd or 30th.

CLUES DOWN

1. Pet notion or craze
2. To be eagerly expectant
3. Association with such a person is apt to injure one's reputation
4. At your last meal you did this
5. How many people seem to think that given permanent this they would be happy
6. Usually gladly welcomed after completion of work
8. Moved swiftly and majestically
10. Any form of insult is apt to make an Irishman this
13. Shining or broad
16. Axis powers seem erroneously to believe that people can be this by lying propaganda
17. Unexpected this often results in batsman losing his wicket
19. Short-sighted one is apt to form wrong conclusions
21. Their talents often enable accomplished novelists to this people's feelings
22. Measures of depth
23. Loud ones generally attract attention of passers-by
26. One who hires
29. Jumbled spelling of *sixes*
31. Mixed dish
35. Transgression
36. Usually appreciated all the more when unexpected

COPIES AVAILABLE FROM ALL NEWSAGENTS



Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. E. Mathai (Travancore)

What sort of a person are you in private life?

A good friend, an indifferent enemy, a disowned son, a loving father, a disloyal husband, a jealous but devoted lover and a social rebel—in short a good sinner allround.

Why is the Editor of "filmindia" present at all the previews?

Who else is there to represent the Indian film press?

G. S. Mukerjee (Nagpur)

How is it that film records of Bombay Talkies are never broadcast from the A.I.R., Delhi? Is their music considered so bad?

On the other hand I think, Bombay Talkies give rather popular music. It perhaps does not match well with the lust-laden gazals which are often broadcast from the Delhi station. But the A.I.R. Bombay often gives us the pleasure of hearing some popular song hits from the Bombay Talkies.

R. Satakopan (Madras)

Most of the girls, especially of impressionable young years, who hear Surendra sing, confess—no doubt in privacy—that they are madly in love with him. It seems that he appears in their dreams, sings to them in their sleep, walks before them in their waking hours and vanishes without giving them the satisfaction of his touch. What is to be done?

You have described a ghost in action and poor Surendra is still very much alive. Let me have the names of these girls. They must be having other interesting confessions to make.

S. Rahat Ali Khan (Moradabad)

Many of the pictures produced are comedies. Why don't the story writers write tragedies?

Our story writers always write tragedies—tragedies of the box-offices usually. The producers turn them into comedies. It pays them better to have people laughing and paying. And people also love to be good losers. Why the hell, do you want tragedies? Aren't there enough tears without the screen shedding them?

Abdul Rehman (Nasik City)

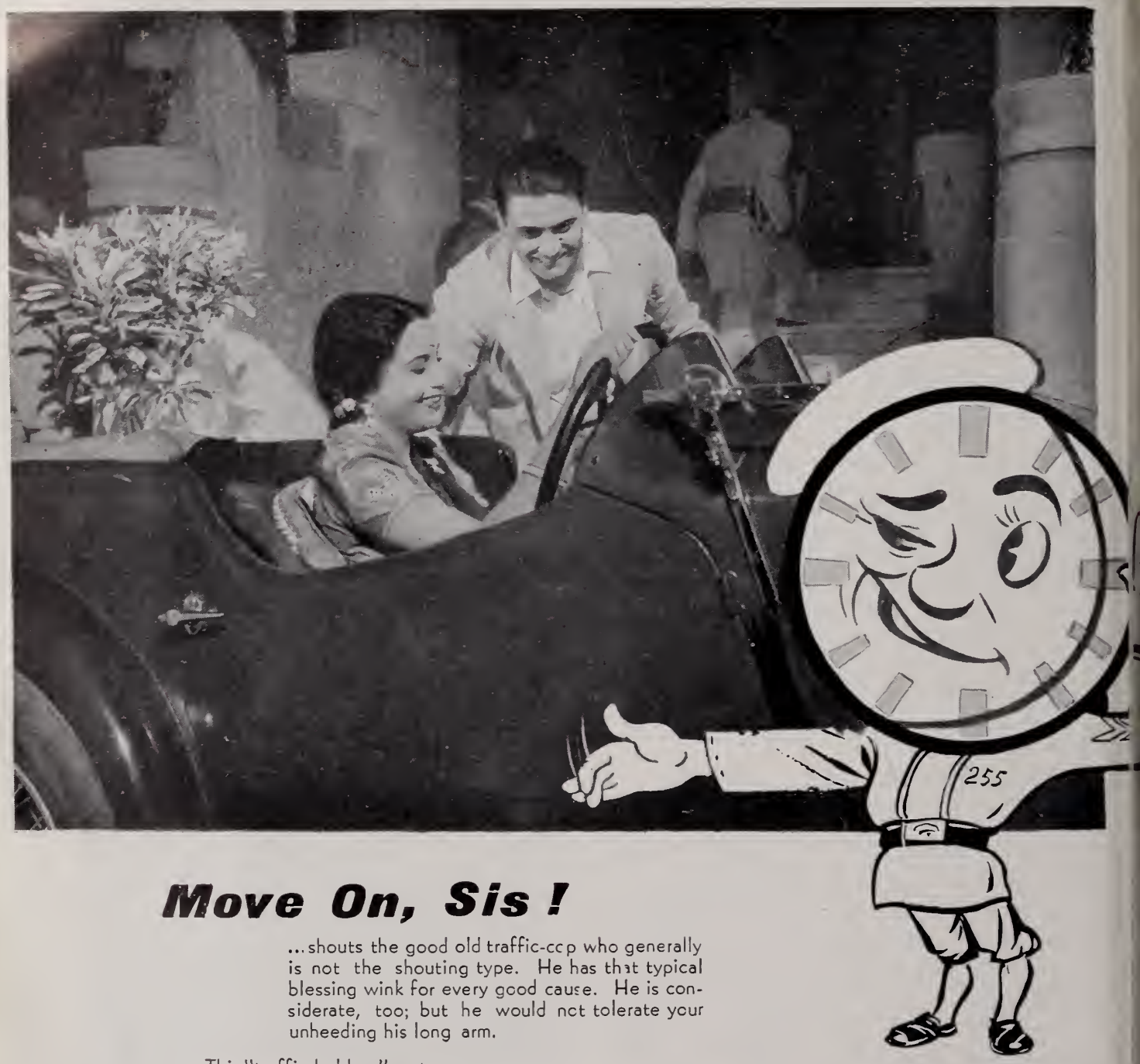
How do you defend yourself against the recent attack by the "Bombay Sentinel"?

A journalist needs no defence. He can not be defamed, nor can the worst words hurt him. Journalism has ceased to be a noble profession as it was once thought. It is now a competitive trade in which the unsuccessful becomes jealous of the successful.

As regards the unprovoked "attack" by the "Sentinel", I thanked Editor B. G. Horniman for giving me the greatest prominence for the day by splashing across the page "Baburao Patel Thinks Too Much Of Himself". Incidentally, I discovered that Editor Horniman also thinks too much of Baburao Patel to spare so much space during these days of paper shortage. I am told that the "Sentinel" sold out all its copies on that day. Is that not giving Editor Horniman a helping hand? He



Wasti is fast becoming a popular actor and he has a role of his life in "Sharda", a social picture of Kardar Productions.



Move On, Sis !

...shouts the good old traffic-cop who generally is not the shouting type. He has that typical blessing wink for every good cause. He is considerate, too; but he would not tolerate your unheeding his long arm.

This "traffic-hold-up" puts romance on the move in

Prabhat's

Prabhat's

TEN O'CLOCK

Directed by: RAJA NENE

HINDI
"दसवजे"
Starring
URMILA, BANERJEE,

MARATHI
"दहा वाजतां"
Starring
RATNAMALA, KULKARNI,

VASANT THENGDI & MANAJIRAO.

A
Famous Pictures Ltd.
Release

is an old man now and juniors like me must help him.

I. Ali (Lucknow)

I have been a reader of several papers for years, but the fastest selling one I have seen, seems to be your blessed "filmindia". One is either "too early" or "too late" for the copy. The agent tells me that it is sold out within an hour. Now how is any one to know that exact hour? And how is one to get a copy once he misses it?

Remit Rs. 11/- to the "filmindia" office and become an annual subscriber. The postman will drop the copy at your home and save your temper.

K. D. Pavri (Surat)

It is a wonder to me that Sulochana has again become a film actress. Excuse me.

Excused. Even good old Sulochana is wondering and so are all her friends.

S. K. Dulraj (Bangalore City)

Due to the war, has the cost of actresses gone up?

Actresses are not an article of barter. At the most they explode but they don't kill. Their earning power depends on the energy left in the tired eyes of our producers.

Why has Leela Chitnis lost her personality?

Who says so? The other day I met her at the National Studios and I found her as charming as before.

In "Apna Ghar", Shanta Apte was the only one who sang?

Did you expect Chandramohan to sing?

M. H. Abubakar (Panchgani)

A girl friend of mine sings beautifully. Her voice is melodious, emotional, captivating, heartbreaking.... but alas her beauty is——?

That is too bad really. But we can "buy" her voice for the screen without having to show her face. Get in touch with A. R. Kardar, Zaver Mahal, Marine Drive, Bombay and he will find some play-back work for your girl.

S. S. Raman (Kadiri)

Where is our favourite dancer Sadhona Bose?

She is back in Bombay, working in an Amar picture, under Surendra (Bulbul) Desai.

S. Kaushalya Devi (Bangalore City)

Because I persisted, my husband, Mr. A. R. Srikant, wrote a registered letter requesting for a photograph of Prabha. We received the acknowledgement but not the photo.

Prabha's husband must have opened that letter. How do you expect one husband to oblige another husband, especially when a charming wife like Prabha is concerned. Write to her yourself and mention me. I am a favourite both with the husband and the wife and it is likely that they might send you two photographs.

Miss Chandra Dileeswari (Nepal)

Why do you say that Motilal is the hero of "Shadi" only because he gets the bigger salary? Don't you think it is absolutely unfair for an editor like you to be so partial in your judgment? I can say it with proof that Ishwarlal is the real hero.

Have it your own way. I don't want proof. And I never argue with women, because from experience I have learned that everything they say stands proved immediately it is uttered.

Chandrika Prasad Verma (Saran)

Has Taj Mahal Pictures faded out?

Not exactly. They might open the shutter again any day.

S. V. Pillana (Vadigenhalli)

Will Jinnah's "Pakistan" obstruct the development of the Indian film industry?

No. We shall probably get a chance to see the biographical story of Aurangzeb, the greatest Moghul Emperor. Then there is the story of the exiled Emperor Zafar Shah which if told truly will speak a lot about the people who exiled him.

As long as all the "Stans" are within the borders of India, I do not think our film industry will in any way suffer.



Zahur Raja, after directing "Badal" his maiden effort, now starts on another, "Mazaq" a social comedy of Raja Movietone.

*** *And now coming on the Screen!!*

DEWAN SHARAR'S

INTERNATIONALLY FAMOUS INDIAN NOVEL

"GONG OF SHIVA"

A Social Drama of Human Emotions Portrayed by the Favourite Stars of India's Movie Millions

Starring:

★ PRITHVIRAJ ★ JAGDEESH ★ JAIRAJ ★ SWARNALATA
AND OTHERS

Directed by:—**J. K. NANDA**

Produced by

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Head Office:
41, Queen's Rd., Bombay-2
Telephone: **26783**
Telegrams: **"AEROPLANE"**

Production Office:
SHREE SOUND STUDIOS,
10, Goculdas Pasta Road,
Dadar, Bombay.

WATCH THIS PAGE FOR ANNOUNCEMENTS OF OUR FORTHCOMING PRODUCTIONS.

Why don't you advise our film producers to produce pictures like "Sikandar" which revive our ancient glory?

Isn't Sohrab Mody our film producer? Sohrab who has specialized in this type of pictures is doing well for himself and for the country. All producers can't be on the same job.

Miss Kamla Ray (Rawalpindi)

I had the pleasure of meeting Sadhona Bose while she was here and she said that her favourite star was Motilal and according to her, he was the only one who could act. What do you think?

I cannot dispute Sadhona's right to have her own favourite nor can I deny Motilal the privilege to get a swollen head when he reads this. But I think we have many good actors besides Motilal who do good work, though Motilal is one of our best.

Nawab Raj (Gujranwalla)

Does Arun Kumar happen to be a brother of Ashok Kumar?

Had he been so, he wouldn't have threatened me with physical violence.

In view of your wide popularity why don't you become a politician?

I am too moral to be a good politician and too immoral to be a successful one.

Rama Prasad (Gaya)

80 p.c. of pictures are produced in Bombay. Why?

Because in Bombay we have good businessmen in the production line.

S. A. Rizvi (Patna)

Don't you think that the story writers of India are incapable of writing new stuff? In one thing or other, all our stories resemble one another.

Agreed. Because most of our stories are written in cinemas where foreign pictures are shown. And sometimes as many as six writers copy the same plot and six different producers are duped to produce the same theme without knowing its source. That expldins the resemblance in the situations. We have story writers who have fifteen stories in their inside pockets picked up from theatres, libraries, other people's novels—but none conceived by them.

L. K. Viswanathan (Chowthra)

Who are the best actors depicting sorrow?

Those that try their hand at comedy to make you laugh and succeed in making you weep.

Madhu Sangha (Bombay)

How can I get an autographed photo of Rama Shukul? Where is this handsome young man working now?

I hope he doesn't read that word "handsome", for fear that he might start believing himself so. Yes, Shukul is quite a competent and attractive type for social pictures. He has now become a "free-lancer" taking all comers, after finishing four pictures at the Ranjit ("Tyag", "Mehman", "Fariyad" and "Sukh Dukh"). Write to him at Hill View, Cadell Cross Road, Mahim, Bombay or dial him on 60927, and if he happens to have some pinched studio photos, he wouldn't mind autographing one for you, if you send him the return postage.

S. R. Yadav (Jaipur)

Where is Jyoti nowadays?

The poor girl has been keeping ill all these days and I don't think she will be seen again on the screen.

Minoo E. Todiwalla (Surat)

What kind of a film do you prefer?

Something that has real life as a theme and the average men for its characters. The fantastic portrayals of the all-virtue heroes and the all-black villains not to mention the too-sweet heroines causing diabetes do not appeal to me nor does the dream-world which our films so often try to create as a direct lie to the grim conditions around us.

N. P. Mahajan (Singhpur)

Do any of our actors and actresses wear Khaddar? ("Khaddar" is the cloth that Mahatma Gandhi wears).

A cloth is not necessarily Khaddar because the Mahatma wears it. Khaddar means a hand-spun,

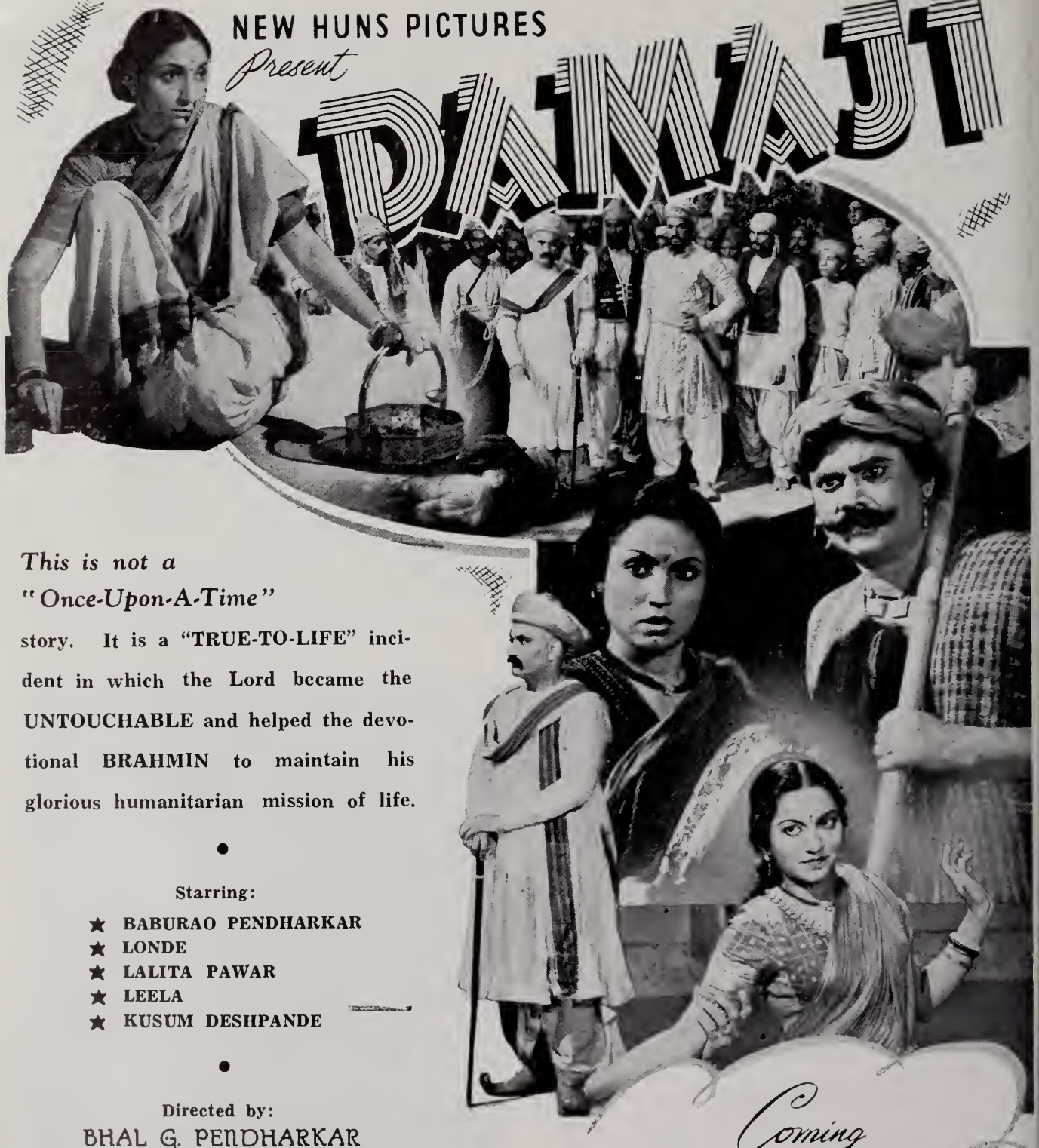


Mumtaz Ali, this popular dance director, is at his best. in "Basant", the recent hit of Bombay Talkies. Mumtaz Ali's dance compositions, not to mention his own performance, provide a rare treat to film fans.

NEW HUNS PICTURES

Present

PANAJT



This is not a
"Once-Upon-A-Time"
story. It is a "TRUE-TO-LIFE" incident in which the Lord became the UNTOUCHABLE and helped the devotional BRAHMIN to maintain his glorious humanitarian mission of life.

•

Starring:

★ BABURAO PENDHARKAR
★ LONDE
★ LALITA PAWAR
★ LEELA
★ KUSUM DESHPANDE

•

Directed by:
BHAL G. PENDHARKAR

Producer: BABURAO PENDHARKAR

Silver Screen Exchange
599 A, LAMINGTON ROAD, BOMBAY-4

Coming

पैसा बोलतो
(मराठी)
नगदनारायण
(हिंदी)

hand-woven cloth made in India. To the Mahatma it is a symbol of our nation's freedom. The only actor whom I have seen wearing Khaddar is Prithviraj. On ceremonial occasions he hits you in the eye with it. The others are too fond of colour to wear Khaddar. The actresses are out of it entirely.

S. Gopalkrishnan (Madras)

Why is it that Director Kedar Sharma is fond of the naked bodies of women? He makes every attempt to show them as cleverly as possible.

Kedar Sharma is not alone in this liking. Every true artist likes a good figure. And I also claim to be an artist. What is wrong with the human figure, be it of a man or of a woman? Is it always necessary that it should be draped and its beauty camouflaged? Nudity is never immoral by itself unless it is wedded to an immoral thought in the mind of the onlooker. Purely from an artistic point of view, a woman is the finest creation of God and if Kedar Sharma is sometimes tempted to strip this beautiful figure, he merely pays homage to the Maker's art. Not all men are lucky enough to see Art in this divine blossom.

Sayed Md. Zamanshah (Matari)

Where is Mumtaz Shanti of Lahore at present?

At Shivaji Park, Dadar, Bombay.

M. Balaraman (Dar-Es-Salaam)

Which is, in your opinion, more difficult: Music or acting?

Music. One must know something of it to be able to sing and one must, in addition, have a voice for it. While acting is an unknown quantity. Besides, everyman is an actor, more or less. And without knowing anything of acting one can pass off as an actor, e.g. several actors in the Indian film industry.

D. B. Raju (Bangalore City)

What do you think of Bharati, the new star of New Theatres?

I think she is splendid. She seems to be having all that the screen requires: personality, music, action, good diction and youth. I hope she helps New Theatres to recover a bit of their once glorious past.

K. R. Singh (Agra)

My father doesn't allow me to see even good pictures, because, he says, all pictures generally are demoralising. What should I do?

Send the old man to Sevagram. He would fit in well there. If you can't do that see the pictures on the quiet. There are matinee shows in your town. It is not always that all orders given by parents are necessarily rational. Some, therefore, need not be obeyed. The problem of getting the money for admission into the theatres is your own affair. If you have got a kind mother, sell her the idea of your seeing pictures to broaden your outlook on life. Tell her that unless you saw pictures you would be like daddy. And she will quickly agree to pay. What does the old man say about "filmindia"? He doesn't mind that. Does he? Probably, he too enjoys it.

V. M. Vedachallam (Bangalore)

I get jealous of you whenever I see you in the group photographs in "filmindia", standing between the ladies and patting their soft shoulders.

Who told you that they have soft shoulders? Those who have to earn their own livelihood can't afford to have soft shoulders. So you have nothing to be jealous about. In the film industry we are not so sex-conscious. Even women are taken as good wage-earners and not made a fuss over unnecessarily.

M. Jaigopal Naidu (Hyderabad)

I am in love with Neena. How should I proceed?

Jaigopal Naidu stop where you are and don't proceed. Neena is a forbidden fruit.

G. M. Jairam (Karachi)

The sound of local Imperial Talkies is very faulty. We can not hear anything clearly. What are we to do?

If what you say is true, draw the attention of the management of the theatre. If they are good showmen, they will respect your wishes and attend to your grievance.

Shahid Ishaq (Moradabad)

How shall I persuade my mother to get me married to a girl whom I love, adore and admire?

If you feel all that for your girl, get married to her straightaway and after marriage ask for your mother's blessings. What sort of a man are you to wait for your mother to do for you what you ought to do yourself.

Narendra Singh (Ajmer)

I hear that Shantaram is going to produce his own pictures very shortly. Is it true?

Yes, he threatens to do so. But he threatens so many other things also. We'll know when he actually does them.

R. K. Gupta (Delhi)

Why are the highly educated girls belonging to high class families and who can get all comforts in their homes, becoming film actresses?

You seem to be labouring under the impression that film work is a bed of roses and that our actresses are working merely to secure some physical comforts. Have you heard of people taking up films as a career just as other people take to other professions? Have you heard of people devoting themselves to the service of art? Don't think that our filmstars are having a grand gala time with all fun and no work. There are girls who have sometimes to work as many as thirtysix hours continuously in closed studios and under powerful, burning light. Come and try it for a day and you will know how much "comfort" there is in the process.



DALSUKH PANCHOLI'S

Khan-Daan

STILL THE POPULAR SHOW —

6TH MONTH AT

New West End

Distributed by

FAMOUS PICTURES LTD.

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The Wheel of Life of Our Villag

PROVIDES A SUMPTUOUS MEAL

TO THE HUNGRY FILM-FANS IN

DALSUKH M. PANCHOLI'S

ZAMINDA

A PANCHOLI ART PICTURE

Starring: ★ SHANTA APTE ★ MANORAMA ★ GHULAM MOHD ★ IS
★ NARANG ★ ANWARI ★ BABY AKHTAR ★ AJMAL & DURGA M

Direction: MOTI B. GIDWANI

Story : IMTIAZ ALI TAJ

Music : GHULAM HAI



RATNAMALA—

In Prabhat's "Ten O'clock", a social picture with comedy as its theme. Ratnamala gives a sparkling performance in the Marathi version. Yes, she looks mischievous enough to do so.

Another Noble Contribution to Film Art
by P. C. BARUA



M. P. PRODUCTIONS

JAWAB

DIRECTION: P. C. BARUA

"Surpassing all that has been produced before"

A LOVE - DRAMA that has no parallel

Starring

BARUA ★ KANAN ★ JAMUNA

Awaiting Release at Bombay and all over the country

Particulars from :

SUPREME FILM DISTRIBUTORS,

85, Main Road, Dadar, BOMBAY.

F.A.B. Chairman Condemns Alex Shaw

Calls Allegations Unwarranted And Baseless



Mr. J. B. H. Wadia, M.A., LL.B., writer, producer, Chairman of the Film Advisory Board and Vice-president of the Indian Motion Picture Producers' Association.

"At a time when the very existence of our democratic civilization is being threatened by the forces of totalitarian reaction we have, surely, more serious things to attend to than the irresponsible invectives of an erstwhile co-worker.

But there is one statement of Mr. Shaw which I, as the Chairman of the Film Advisory Board, cannot allow to go entirely unchallenged. To say that the Board was determined that Shaw's unit should fail is to indulge in reckless, if not criminal, thinking—more so, because, he has made this unwarranted and baseless allegation just when India and Great Britain can ill afford to misunderstand each other. Indeed, "This was the most unkindest cut of all". And all that I need say here is this: that the Board, as a self-respecting body of honorary workers, is perfectly capable of dealing with all types of Shaws for all such misrepresentations; and it will use whatever legitimate means it may choose to and see that this gross libel does not go unanswered.

For one thing the men who formed Mr. Shaw's unit are also working under Mr. Shantaram, our present Producer-in-Charge; and Shantaram's films to date alone are a sufficient and withering reply to Shaw's allegation referred to above.

No one should deny Mr. Shaw the right of free speech. After all, it is one of the major achievements of a system, which notwithstanding its imperfections in practice, yet remains to be the most ideal for human welfare and for the preservation of which we are all pledged to fight. But it was certainly uncalled-for and, if I may say so, positively un-British on Shaw's part to have attacked the Board and the Indian film industry after having run 5000 miles away from the scene of battle.

If Mr. Shaw has lost the esteem of his friends in India, he has only to thank himself for it. He may, however, rest assured that the Board is not going to be baulked in the pursuit of its urgent task, no matter from which direction the invectives are hurled, no matter for what ulterior motives its sincere war efforts are impeded.

As for your pungent article in the July issue of Filmindia, I wish you had not presented your arguments into the rusted political formula of black and white. Those of us all over the world who have long since closed our ranks and resolved to march on to a glorious end hand in hand with the progressive peoples and the Governments of the United Nations can ill afford to dabble into politics based on pigmentation. Let us not forget that the inexorable logic of this perspective is applicable as much to the darker-skinned races of the world as to the white-skinned."

Bombay,
23rd July 1942.

J. B. H. Wadia.

Leading Producer Slashes Alex Shaw

Challenges The British Producers To Come Out And Vie !



Mr. Baburao Pendharkar, one of our leading producers and managing partner of New Huns Pictures.

"Mr. Alexander Shaw's statement that, "The film trade with one or two exceptions is in the hands of racketeers" constitutes defamation pure and simple. The only possible reply to this would be an invitation to Mr. Shaw to prove his words in a court of law; let him name the "One or two exceptions" and let him tell the court how the rest are racketeers—'persons who practice organised blackmail of traders by intimidation and violence' (C.O.D.). This is a serious charge and the Indian Motion Picture Producers' and other Associations ought to enter legal proceeding about it—it is their duty to protect the *Izzat* of their constituents.

As regards the 'lack of taste' in Indian producers which Mr. Shaw deplores, I can only say that such a charge comes poorly from a man whose people have plumbed the depths of bad taste in their propa-

"**filmindia**" *Editor*

Commends this outstanding picture of the year!



"Nalini slaps the Editor of "filmindia" right across the face by her sterling performance"

Says **BABURAO PATEL** *in* **"filmindia"**

ANKH ★ MICHOWLI

AMAR PICTURES'

Surprisingly Successful Social with an appeal to every member of the family

Director **Chowdhary**

Starring Nalini Jaywant, Sulochana, Satish, Anand Prasad, Jilloo, Nagendra, Kamala Chatterji & others.

A Virendra Desai *Production*

Breaking Records at
IMPERIAL
BOMBAY

Particulars from : **SUPREME FILM DISTRIBUTORS,** 85, Main Road, Dadar Bombay



"I am warning you" says Mubarak in "Ek Raat" but Gulab seems to say "Oh yeah!"

ganda pictures for the 'glory of Empire' and the 'White man's Burden'. Belittling coloured races may be good taste in Britain but I doubt if it is so elsewhere.

A CHALLENGE!

About ability I can speak straight away as an Indian producer of twenty years standing: 'Ability' in British film production has been amply demonstrated by the hopeless muddles and the sorry flops that were British films before Hollywood talent was imported by the shiploads. In spite of state aid in the form of quota systems, in spite of financing by the big banks and in spite of all the British ballyhoo, British pictures were uniformly third-rate till foreigners stepped in to help; on the other hand, the Indian industry has been brought up solely on individual enterprise, timid finance and step-motherly treatment on the part of the state; but Indian pictures were never so pitiable as the early British products; in fact they reached international standard when British pictures were just muddling through. Yet if Mr. Shaw wants to match ability between his producers and ours, here is my challenge: Let the British producer make a film in our language, while we shall make one in theirs, and let an impartial international tribunal judge between the two!

Talking of "catering for imbeciles", what else is the idea behind the average British 'slapstick'? And does not the pomp and panoply of the Empire-boosting British Newsreel come dangerously near catering for imbeciles? Do Mr. Shaw and his fellow Empire-builders seriously believe that subject races enjoy watching the *Tamashas* of their overlords on the screen unless they are completely imbecile?

Again the accusation of 'banality' can cut both ways; British and American pictures with the so-called 'local-colour' looked frightfully banal to us; argument on such points is futile, when the pot is out to call the kettle black.

Vulgarity is the last crime for which Mr. Shaw would hold us guilty. I can only say that even though we tried our utmost, we Indian producers could not go to the length of showing semi-nudes as in the annual "Follies" of American pictures; nor could we go low enough to exhibit promiscuous sex-life, or glorify gilt-edged prostitution as done in the 'Gold Diggers' series!"

Kolhapur,

14th July 1942.

Baburao Pendharkar.



Here is an ultra modern situation from "Pahila Palna" a social comedy of New Huns Pictures.

BASA

The Latest in BOMBAY TALKIES' Hit - Parad

SONG, DAN

Costarred with

MUMTA

and the nimble wi



WATCH
her eyes
AND
WATCH
her toes!

Story, Screenplay and Directi
AMIYA CHAKRABARTY

Dialogues : J. S. CASSHY
Lyrics : SANTOSHI
Cinematography : R. D. MATHU
Audiography : M. I. DHARAN
Dialogue Director : S. I. HASAN
Film Architect : L. H. CHORID
Editor : D. N. PAI

NT



DRAMA

ible-Toed

SHANTI
ULLHAS

with

- MUMTAZ ALI
- PRAMILA
- SURESH
- P. F. PITHAWALA
- JAGANNATH

The Screen's New Pair; Film's New Pride !

HOLDING THE BOMBAY TALKIES FLAG ALOFT

AT

MAJESTIC
CINEMA GIRGAUM

Also at: LAHORE, SIMLA, Etc.



H.M.V. RECORDS OF "BASANT" 3 HITS ARE NOW ON SALE.

Producer-Director Acharya Does It Again!

ACHARYA ART PRODUCTIONS'

THREE GREAT MOVIES—

1

KUNWARA BAP

2

U L J H A N

3

?

Starring

Motilal

&

Protima Dasgupta

Under Production.

DIRECTOR ACHARYA HAS PROVED TRUE TO HIS REPUTATION AS CREATOR OF HITS:—

HIS FIRST INDEPENDENT PRODUCTION, **"KUNWARA BAP"** HAS PROVED A NATION-WIDE FAVOURITE

AND NOW—

U L J H A N

A GREAT RURAL ROMANCE

Starring

SARDAR AKHTAR
MAZHARKHAN
KRISHNAKANT
with
ANJALI DEVI

Directed by

N. R. ACHARYA

ACHARYA ART PRODUCTIONS

DADAR — BOMBAY

Sole Distributors: BHARAT PICTURES, LTD. Bombay :: Akola :: Lahore :: Delhi

Producing Pictures For Half - Wits

Sorry Tale Of Unreal Heroes And Dream Heroines !

The trouble with our film makers is that they underestimate the brain power of their public. When the Indian equivalents of Tom, Dick and Harry go to the pictures they do not go as critics, but on the other hand they do not leave their intelligence at home. They are not so under the spell of the Silver Screen that they can be fooled into believing every impossible thing they are shown.

The average man in the street though he may not be a college graduate has sufficient intelligence to know a fairy tale from a real life story. So many Indian film stories are fairy tales. No one minds the producers filming fairy tales but every intelligent man must object to them being passed off as adult screen fare.

Just consider the impossible situations depicted on the screen. We are shown a muscular hero lifting several men above his head and are expected to believe that he did it all with his own little muscles and that it is not just a trick played on us by the 'dickey bird' in the camera.



The vamps are the last word in snaky allure.

Then too we are tired of seeing our manly hero stand up alone against at least twenty cut-throats, tear them asunder, practically throw their bodies to the winds and come out of the brawl without having lost an eye-lash. It would be refreshing and certainly seem more human if the hero occasionally got punched on the nose and the villain or villains got away with their villainy as they so often do in real life.

The public likes its heroes to be real he-men but it does not expect them to perform super-human feats. Unconsciously every man in the audience sees himself in the hero's place. But not even an exceptionally imaginative man can picture himself jumping from roof-tops and *hanging from cliffs by his toe-nails* like many of our impossibly daring screen heroes.



First girl pulls out hair of second girl and vice versa.

Then think of all the ridiculous love stories the producers expect the public to get sentimental over. Boy meets girl, they fall in love and then boy's love wanes. Eventually boy falls in love with another girl. First female sticks knife into her heart or swallows poison so that boy is free to marry second female. Very, very pretty no doubt, but incongruous in these days of sophistication.

A real life story nowadays with the same complications would read very differently. Boy meets girl; they fall in love; then boy falls out of love. Then boy falls for another woman. *First girl pulls out hair of second girl and vice-versa.* Boy marries neither.



Hanging from cliffs by his toe-nails.

In the sentimental and impractical world of yesterday the film heroine who killed herself for the sake of her wandering lover would have seemed a noble and wonderful creature.

But the practical audiences of today would consider her foolish and her act of sacrifice unnecessary and embarrassingly melodramatic. The present generation is embarrassed by sticky sentiment. Notice how an audience reacts to a prolonged love scene. They try to relieve the tension and hide their embarrassment with whistles and cat-calls.

The trouble with film stories is that the characters are overdrawn. The heroines are too good to be true and too terribly honey-sweet and virtuous and the heroes are usually unbelievably noble and saintly. *The vamps are the last word in snaky allure* and the villains are so bad you can almost see Satan goading them on.

Adult audiences want adult entertainment. A rattle won't entertain a child of ten. A fairy tale won't entertain a man of forty. Give us the real thing. Give us life as it really is. Give us producers who know that film audiences are not composed of half-wits.

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This popular actor, director and producer, though married, now acts the bachelor in "Bachelor Father". ("Kunwara Bap") an Acharya Production which Mr. Sahu has directed.

ANN
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AS TEMPTING 'RANDY'

ROBERT
CUMMINGS
AS HANDSOME 'PARRIS'

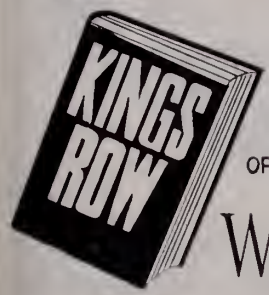
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REAGAN
AS IRRESISTIBLE 'DRAKE'

BETTY
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AS STORMY 'CASSIE'

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in

'KISI SE NA KAHNA!

Chitra's Lyrical Romance

Our Next 'PRATIGYA' Starring MOTILAL Directed by NANDLAL

Kamaladevi Once On The Indian Screen!

Says Our Pictures Are Unreal And Decadent

(By: Our Special Correspondent)

"Shrimati Kamaladevi makes as many appointments for a day and keeps them as any busy American makes for a week and often fails to keep many of them" observed Hilda Wierum Boulter who volunteered as Secretary to Shrimati Kamaladevi during the eighteen months she recently spent in the United States of America. I have also had opportunities to watch her at work in many fields of activity. The speed at which she works without giving you the impression that she is in any way hurried is remarkable.

She is now a middle-aged lady, mother of a twenty year boy now specializing in engineering at New York, inclined to be slightly plump, with dark eyes beautifully set beneath well-defined eyebrows of a radiating round face.

Born in 1903 at Mangalore and a widow at a very early age, she married Harindranath Chattopadhyaya. Both of them proceeded to England; he studied at Oxford and she at Bedford College and for a while at the London School of Economics. Upon their return, she once again shocked her people by going on the stage. Now legally separated from her husband she has as it were completed her career as a rebel against all social conventions.

Her entry in Indian politics and the women's movement has been of particular service. She has had to spend four years in jail so far, one of these years being in solitary confinement. She is one of the founder-members of the Congress Socialist Party. By the recent world tour during which she attended the International Women's Conference at Stockholm and the International Labour Conference at Geneva, she has left a very favourable impression about Indian Womanhood abroad.

I called at Srimati Kamaladevi's Bombay residence the other day. She had just returned from Abrama after a strenuous three months' camp life. She was the organiser, Director and resident-instructor of the first All India Women Workers' Training Camp of the All India Women's Conference. She has now been elected President of the forthcoming All India Women's Conference. As I entered her apartment she was still struggling with the huge mail that awaited her arrival. On another corner of the table were the camp papers bundled up neatly. "They require a lot of immediate attention. They are not yet arranged," she said as she opened with meticulous care one letter after another and put them by. I could at once see that I had chosen the wrong time for an interview. She got absorbed in her mail.

A SOCIAL REBEL

"What you need is a good three hours' rest before you attack your work after the tedious and almost beastly train journey," I observed apologetically. She seemed a bit annoyed. She did not evidently want to be disturbed.

"Well, what is it now?" She turned towards me.

"I am here on behalf of 'filmindia'. Can I have a few minutes with you?"

"Oh! filmindia! An hour if you like" said Kamaladevi smiling.

It seemed easy and she seemed interested and I could feel that something that had lain deep down in the soul come to life in the sparkle of her large brown eyes. But it did not last long. It died down as quickly as it came up.

Someone has said that Jawaharlal Nehru's entry into politics is a distinct loss to literature. With equal or greater truth could it be said of Kamaladevi that politics have usurped art of its best and most ardent devotee. For, Srimati Kamaladevi is essentially an artist. Perhaps it is this very nature in her and the earnestness for self-expression that made her rebel against old conventions and traditions and battle against them from almost her girl-hood.



Srimati Kamaladevi Chattopadhaya —leader and patriot.

"I had to face considerable opposition and even persecution not only from society at large, but also from my own family members; but I was undaunted by this obstacle and pursued my career on the stage until the prejudice gradually broke down and more and more women came into the field," she told me

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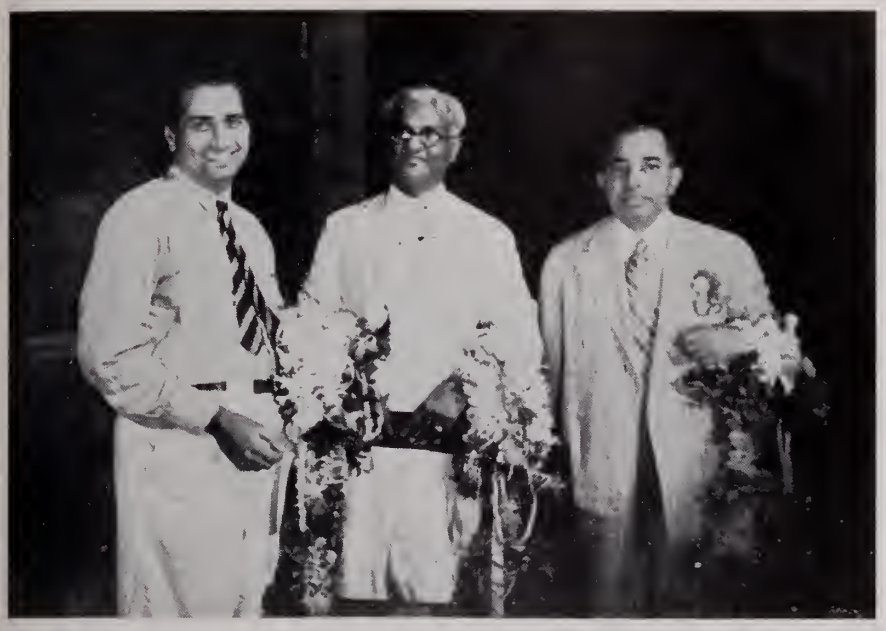
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Sardar Chandulal Shah set the Kardar Productions going by switching on the cameras for "Sharda". From left to right: Mr. A. R. Kardar, Sardar Chandulal and Rai Bahadur Chuni Lall.

as we sipped the cup of tea that had been kept hot and fresh.

"But what made you take to the stage? What was your first feeling or reaction to it?" I asked.

The reply had an emotional ring. "My feeling was one of eagerness and satisfaction. I have already had a deep urge for the stage. I had ample opportunities for my self-expression through this medium in my school days and had always looked forward to continuing it on a larger and more serious scale in later life."

"What future is there for the stage in this country? Do you think that the cinema has affected the stage craft?" was my next question.

"I personally feel," said Srimati Kamaladevi, "that there are not only vast possibilities, but also an absolute necessity, for the development of the stage. It should be an integral part of our cultural nation-building programme. It has played a decisive role in the national movement in Ireland and is playing an equally effective part in China where dramatic work is not merely the occupation of a few progressive people, but part of the Government's activities for the development of the national and social consciousness of the people".

"How can the stage survive the cinema?" I asked.

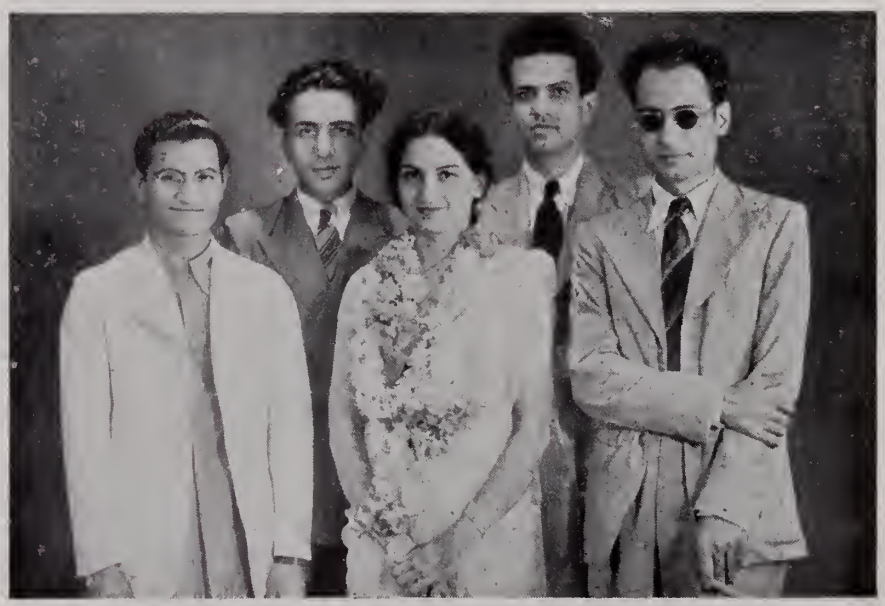
"The stage has a distinct place of its own and indeed, as far as experience in every country goes, including America, the stage has not only survived, but has thrived. In most of the Western Capitals and in Japan one has to book seats weeks ahead to see a play, which is not really necessary in the case of pictures. This testifies amply to the popularity of the stage. In all those countries the stage is making more and more progress and even new experiments are being carried on."

"But what about India?"

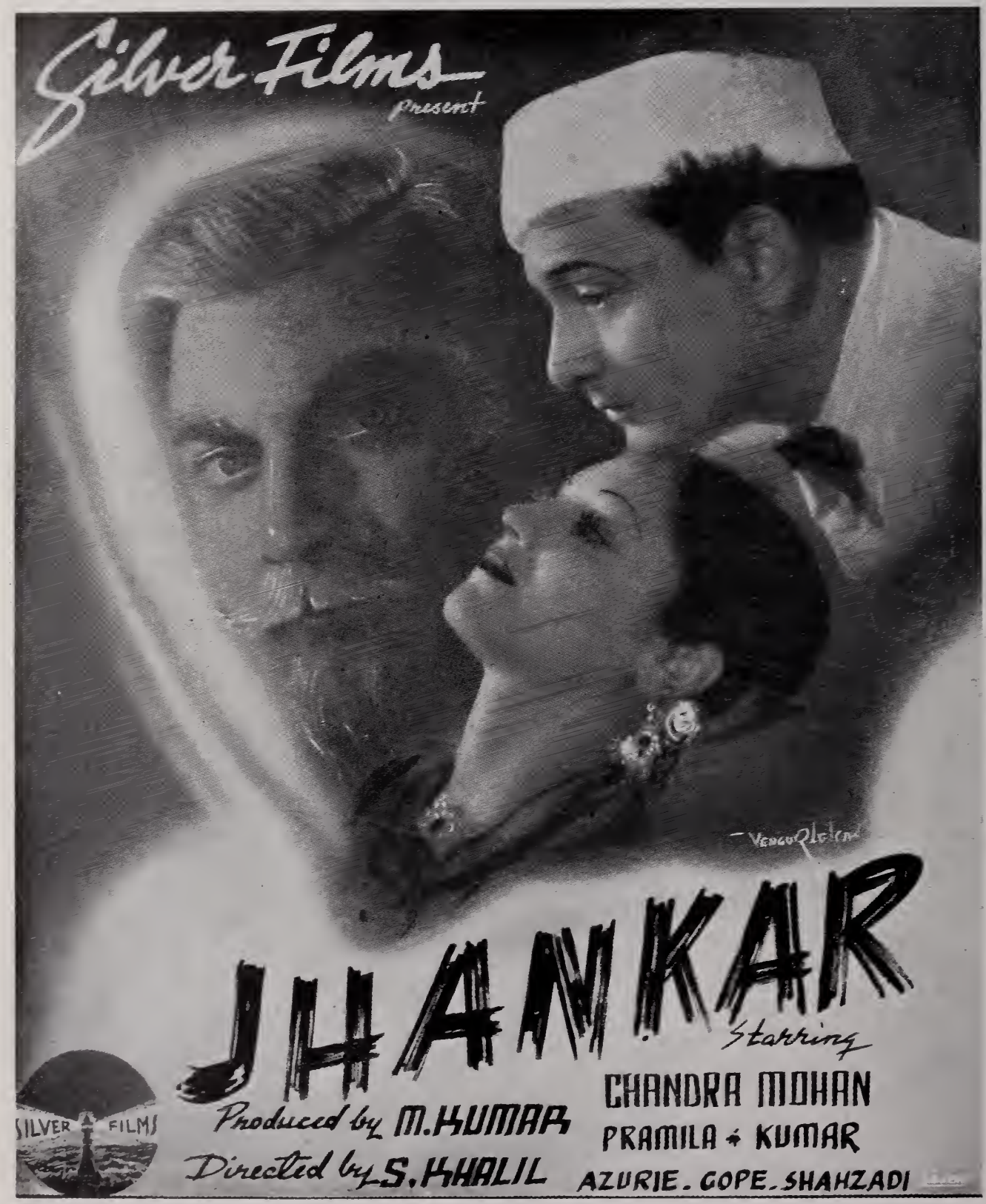
"Unfortunately in India, however, the stage had not developed enough to have an identity of its own and occupy an indispensable position in the field of art before the cinema invaded the country. The stage not having taken a deep root as a creative expression, but regarded more as an entertainment, naturally receded to the background when easier and cheaper types of entertainment came in the shape of movies. Still, to some extent, it is the stage that set the tone for the films."

A FILM ARTISTE ONCE

Just as in the stage Srimati Kamaladevi found a medium for self-expression, so in the screen she saw great possibilities of social value. She hailed the cinema by agreeing to act on the screen. She has appeared in two pictures. "Vasant



Neena had a royal reception at Karachi, when "Ek Raat" was released. Here they are at a private function. From left to right: Mr. Rekhchand, Mr. Ayaz, Miss Neena, Mr. Mohsin Abdulla and Mr. W. Z. Ahmed.


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SILVER FILMS

Sena" one of the earliest Bhavnani productions and later in "Bikhare Moti".

"What impelled you to appear on the silver screen," I interrupted her.

"To me the work in the film was only an extension of the stage work that I had already been doing; but temperamentally I do not feel the same urge for screen acting, as I had felt for the stage. But it was the very social opposition that I encountered which strengthened my resolution to go on the screen. For, I was quite clear in my mind that I was not likely to take to it seriously as a permanent career."

"Will you tell me what possibilities the cinema has in this country and what place it has or can have in the life of its people and their progress?" I put in.

"The cinema has the same possibilities here as it has in other countries for general education, propaganda, rousing the social conscience of the people by vivid presentation of social problems, social evils etc. It certainly is one of the most revolutionary weapons we have today," she declared.

"Have you seen what Mahatma Gandhi says about the films?" "What do you think of his attitude?" I assured her that this was my last question. Perhaps she did not expect me to ask a question like this. But what interests us of the film world today is the rather queer views that Gandhiji holds and what mischief they can play with a progressive movement like the cinema. From one who has a correct appreciation of the important role that the cinema can play in the progress of a people, an expression of opinion on the Mahatma's view I thought would be a valuable addition to the current controversy. And Shrimati Kamaladevi did not wait to ponder over the question either. Straight came the answer in clear, vibrant tones:

"I think the prejudice of people like Gandhiji is understandable and I more than appreciate it, because the subject matter and composition of our pictures today are such that I do not at all feel inspired or enthusiastic over the films as a whole. They are so unreal and decadent and divorced from the actual aspirations, hopes and struggles of the Indian people. It is partly because we have not created a film world of our own out of our own travails and creative impulses. We have tried to and been content, as in most other fields, with bad copies of Hollywood. Public opinion needs to be educated and organised in this behalf."

"What pictures interest you?"

"Any picture which has the ring of *life* in it, whether it be serious or comic, interests me."

JAPAN AND CHINA

I asked her about her impressions about the stage and screen in Japan and China which she had recently toured.

"Japan has out-done her western masters in every way and the Japanese cinema industry is no exception. I saw a couple of Japanese films while in Tokyo and I was wholly pleased with their technical excellence. I was not able to follow the story quite well in one, for, it was around an episode of Japan's ancient history. The other was a flippant kind of so-called humorous stuff and it did not impress me at all. As a matter of fact I left the theatre quite before time because I got bored with it. I am unable to tell you off-hand more facts about the Japanese film industry itself but it is easily on a par with the American industry. I wish we could see in India a Japanese picture once in a while when Japan is no more our enemy.

This eulogy of Japanese films naturally led me to ask Shrimati Kamaladevi about Chinese films. She liked the cultural and patriotic tone of the Chinese pictures she saw. She said that New China was making as good use of this pictorial medium for popular education as they have done in Russia but the Chinese have not had the same opportunities as the Russians yet and their work cannot be expected to be of the same quality as of the Russians.

NEXT ISSUE

"Give us real kissing on the screen" says Sushila Rani in a sensational article.

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Director V. Shantaram starts the camera for Mazhar Khan's directorial effort, "Yad" for Asiatic Pictures. Mazhar Khan has thus secured the famous "Shantaram Touch" and so easily too.



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S. FAZLI

Music:
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OUR REVIEW

Devika Rani Makes "Basant" A Sparkling Entertainment

Mumtaz Ali And Pannalal Ghose Give Beautiful Rhythm and Melody.

Mumtaz Shanti Becomes Popular

After "Anjan" once again Devika Rani presents "Basant" to the millions of Bombay Talkies' fans.

As an all dancing, all singing entertainment, "Basant" maintains the best box-office traditions of the Bombay Talkies. The picture has already become a huge success due to its pleasant songs and attractive dances not to mention the usual technical polish with which Bombay Talkies manage to turn out their productions.

The story is quite simple. It seems to have been inspired by "Men In Her Life", a Columbia picture, recently shown in Bombay.

Uma is a poor kitchen maid with a little orphan brother Babul to support. She has a natural talent for singing and dancing, and would not have discovered it, had it not been for the adventurous nature of her impish little brother.

One day, Babul drags her to Janki Prasad, a theatre magnate after realising the futility of approaching Janki Prasad's manager who had his own daughter, Meena, as the prima donna. Through Nirmal, Janki Prasad's good-for-nothing younger brother, Uma manages to interest the boss.

But success is not so easily got. Meena has a lot to say in the matter. She loves Nirmal and becomes jealous of Uma. Things become more complicated as Uma and Nirmal also fall in love with each other

Meena tries her level best to ruin the chances of Uma both in her love and her career. However, after some complications, Uma is married to Nirmal but soon her expectant motherhood compels her to cut short her stage career. By this time Nirmal, already suspicious of his own brother, is disgusted with the whole thing and immediately after the birth of the baby takes his wife away to live separately with him without having secured any means of livelihood.

Now follows the usual interlude of a devoted wife trying to keep the wolf from the door and the frustrated, jealous husband making vain efforts to secure a job. The little child and its disappearing milk soon become the symbols of gradual starvation. Nirmal is forced to go outstation in search of a job and during his absence Uma goes back to the stage and to her old triumph to save the baby.

B A S A N T

Producers:	*Bombay Talkies Ltd.*
Language	*Hindustani*
Story & Screenplay:	*Amiya Chakrabarty*
Dialogues:	*J. S. Casshyap*
Lyrics:	*Santoshi*
Music:	*Pannalal Ghose*
Dances:	*Mumtaz Ali*
Photography:	*R. D. Mathur*
Sound:	*M. I. Dharamsay*
Cast:	*Mumtaz Shanti, Ullhas, Mumtaz Ali, Suresh, Pramilla etc.*
Released At:	*Majestic Cinema*
Date of Release:	*29th July '42*

Director:

AMIYA CHAKRABARTY

Nirmal returns suddenly and finds his wife away from home dancing on the stage. He misunderstands the situation and takes away his child to Calcutta, so that the child should not inherit the stigma of being a dancer's daughter.

A frantic search for the missing child follows and by a happy coincidence Uma and Nirmal meet in Calcutta. The events travel fast after this and through several emotional sequences a happy climax is reached.

MUMTAZ SHANTI PLEASES

"Basant" is a well directed and well produced picture. It is speedy entertainment with quite a good human story. But the burden of making it a box-office success seems to have been thrown on the competent shoulders of the music and the dance directors. Pannalal Ghose, the music director has used some old favourite tunes with great effect while Mumtaz Ali proves himself a supreme artiste not only in executing his own dances superbly but also in putting over dance compositions which become at once beautiful and appropriate.

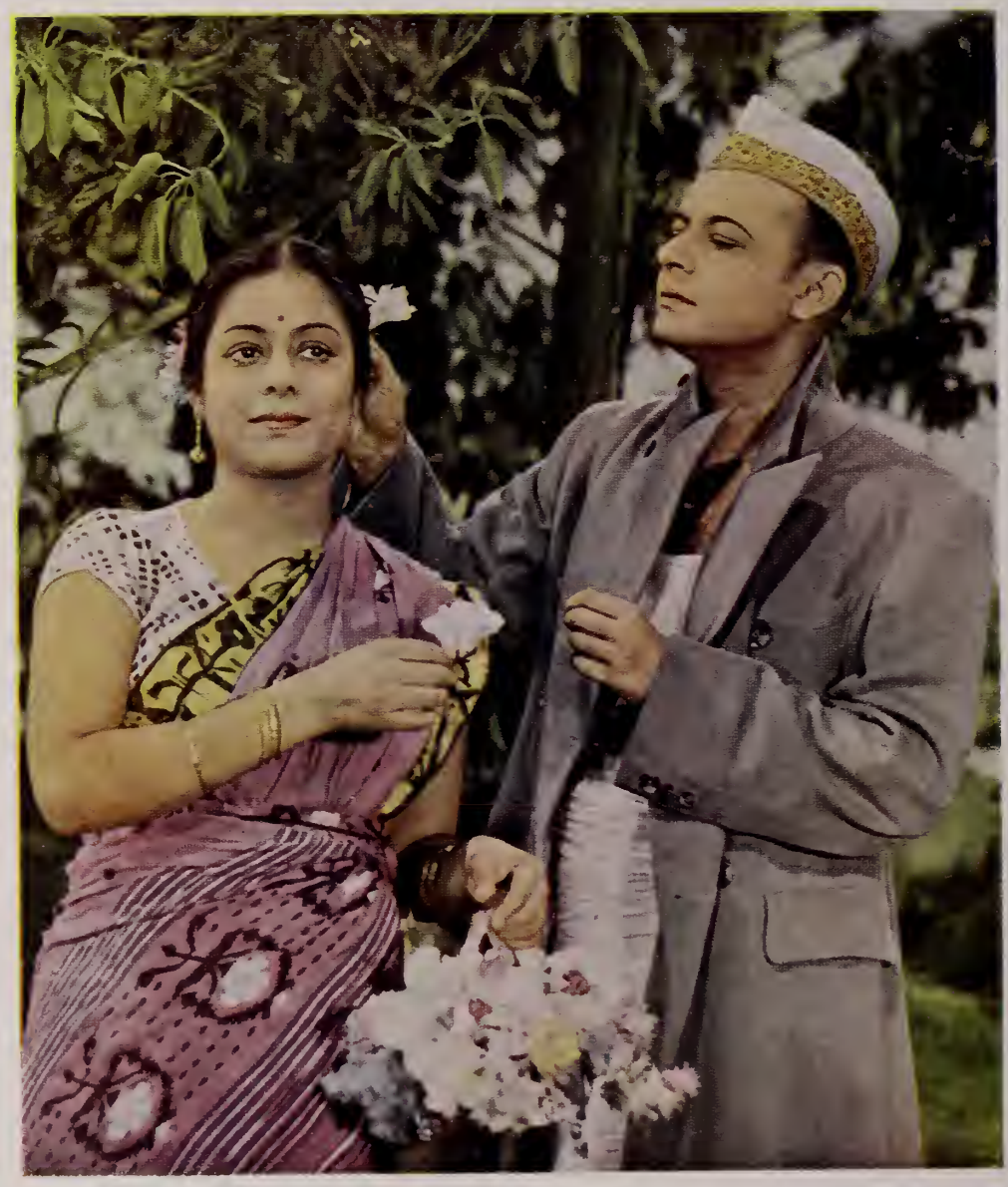
Mumtaz Shanti makes a very sweet impression, seeing that this is her very first appearance on the Hindustani screen. Her music thrills, while her dances please. Her close-ups, however, should be avoided as far as possible. Mumtaz Shanti looks sweeter in mid-shots.

Ullhas leaves a lot to be desired. At places, he becomes just wooden inspite of his sincere effort to portray his role faithfully. This actor seems to be having his limitations.

Pramilla, as "Meena" vamps with a Mae-West technique, putting it rather too thick at times. Her character is a bit too frivolously portrayed. Had it been slightly more restrained, the drama in the story would have gathered more purpose.

Sound and photography are, as usual, excellent. The first song of Santoshi sounds meaningful, the rest, however, are just words picked and stuck together for musical phonetics.

Well, "Basant" is an excellent entertainer and a picture worth being presented by the ever charming Devika.



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Rama Shukul The Brat Who Made Good!

Wants To Fall In Love Now

By: Hyacinth

Once upon a time, there lived in the city of Jubbulpore a spoiled brat called Rama Shukul. He was the son of the District Superintendent of Police and practically rolled in wealth. Now, at that time, Rama was his only son and his father doted on him; so much so that if the brat had cried for the Moon, big Mr. Shukul would have had one of his sepoys go out and drag it down!

Mr. Shukul's job was such, that he was in and out of 18 of the 22 districts in the C.P. Since his son was too precious to be left behind in a boarding school little Shukul, like Mary's little lamb, followed his father everywhere. Because of this Rama's education suffered much.

Rama like most spoiled brats wasn't a good student. He studied only when he felt like it and was much too interested in sports and



Mr. Shukul Snr. would have had one of his sepoys go out and drag the Moon down.

acting to take kindly to studies. He was fired with an ambition to act at a very early age.

On one occasion Rama and his father were invited to see a Marathi play. Rama couldn't understand it, but he was very struck by a little boy of nine (his own age) who was taking part in the play. When the play was over and the little boy was applauded Rama was so impressed that he was determined to be an actor himself.

However Rama had still to go



He won't marry her until that hair line begins to recede.

through the tedious business of growing up, so he went to several different schools during his father's tours and eventually did his Matric and Senior Cambridge. At the Robertson College in Jubbulpore, his studies took a back seat because he could think of nothing else but sport and acting.

He was the tennis champion of the college for three years and got his colours for cricket, hockey, volley-ball and ping-pong. He even played in three All-India Tennis Championship Tournaments.

When Rama wasn't sweating on the sports fields he used to be staging dramas for the School Dramatic Society.



Rama Shukul is now fast jumping into popularity as a free-lance artiste.

In 1935 there was an All-India Inter-Collegiate Dramatic Contest held at Hindu University, Benares Playing "Hamlet" Rama won a trophy and a gold medal for being the best actor.

Shukul Jnr. had a large and expensive wardrobe even in his college days. But besides keeping him in fancy ties and silk socks, his doting father also bought him a car. He was the only student to own one but it didn't help to make him any more popular with the girls who disliked him because he was such a big tease. He was famous as the most notorious student in the college. He used to



Rama was so impressed that he was determined to be an actor himself.

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take "Picturegoers" and "Photoplays" to lectures instead of school books, and once when caught by a professor who asked him where his school books were he replied, "These are my study books. I'm going to be an actor."

There was something almost pathetic about Mr. Shukul's love for his spoiled son. He built great hopes on him and wanted him to be an I.C.S. Officer or a barrister. He was prepared to send Rama to England to study law, but when his son proved to be such a fine sportsman he went all the way to Nagpur and fixed up a job for Rama as an Asstt. Director of Physical Culture in the Central Provinces. Picture his astonishment when Rama coolly turned down the offer saying he was going to be a film actor.

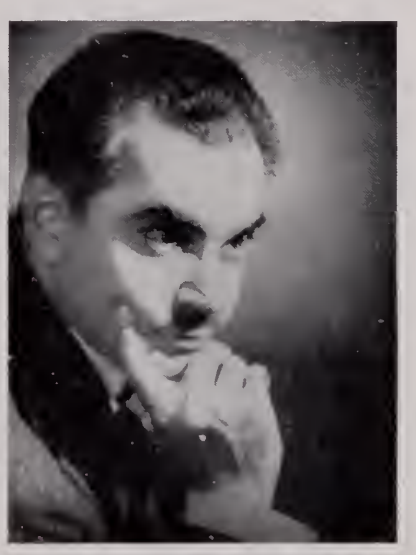
The stalwart young man came to Bombay to become an actor knowing that everyone at home had given him up for lost. This made him more determined to make good. He had a wide face with strange slanting eyes and curly black hair. What he lacked in good looks he made up for in cheek.

RAMA GETS GOING

His only friend in Bombay was Fazal Chinoy, son of Sir Rahimtoola Chinoy. Sir Rahimtoola, however, was loath to help him for fear of going against the wishes of Mr. Shukul Snr. After sufficient coaxing on Rama's part, Sir Rahimtoola wangled an interview for Rama with Sir Richard Temple who was then Managing Director of Bombay Talkies. Sir Richard said to Rama "I want young and educated boys like you. I'll introduce you to Mr. Himansu Rai".

Rama was duly taken to Rai. He signed a contract on Sept. 15th, 1938 and made his first picture "Bhabhi" which was a tremendous success. Shukul's performance was considered the best in the film and Rai said to him "If you listen to me my boy, I'll make you the greatest actor in India". At this, our spoiled brat was so bucked that if he'd had a tail he'd have wagged it.

Rama worked for two years with Bombay Talkies and made three more pictures: "Nav Jivan", "Durga" and "Azad". "Bhabhi" and "Durga" were great successes and in "Durga", people say his performance even eclipsed Devika Rani's. He was just making his fifth film "Narayani" with Devika when Himansu Rai, the genius of Bombay Talkies, died. His death came as a great shock to Rama who had been very attached to Mr. Rai. As a matter of fact, Rama was cordially disliked by everyone at Bombay Talkies because he was a favourite of Mr. Rai's. The spoiled darling couldn't stay long at the Bombay Talkies



Mr. D. R. D. Wadia, Bar-at-law, one of Bombay's leading businessmen and industrialists has now launched film production under the name of "D. R. D. Productions". His first picture will be "The Gong of Shiva" a social story written by the celebrated international writer, Mr. Dewan Sharar. Mr. Wadia, himself, is a well known amateur photographer.

Next he joined Ranjit and made four pictures for them. They were: "Mehman", "Tyag", "Dukh-Sukh" and "Fariyad". He has just finished "Fariyad" and has as his co-stars Shamim and Ishwarlal.

RAMA TALKS TALL

Now the pampered little boy from Jubbulpore is free-lancing and has a comfortable income of Rs. 2500/- a month—so he says.

But let me tell you more personal things about the bumptious boy.

His life is ruled by four things: his desire to be a great actor, his love of good food and good clothes and his desire to find a wife of whom he can be proud.

When I tell you that he is 5 ft. 9½" tall only and weighs 164 lbs. you will believe that he does at least get the good food.

He dresses soberly but in good taste. His clothes fit well and he always looks as though he has washed behind his ears.

Now about his desire to find a suitable wife. First of all let me say that he does not want to marry while he is an actor. But when his hairline begins to recede and his waist line to protrude, he will give up acting, take to direction and production, and find himself a soulmate.

His wife must above all things be faithful to him. If she has a beautiful heart, then he doesn't mind if she has a hare-lip or fallen arches. At the moment he feels he is ripe to fall in love.

He hears birds singing when there aren't any and smells roses when there are none there. He definitely feels he is about to meet someone and fall in love but she must remember he won't marry her until that hairline begins to recede.

But don't imagine he's soft. On the contrary, he has proved how tough he is by shooting 3 tigers during his college days and by driving his "Renault" and his "Vauxhall" at a terrific speed. He is so used to driving fast that his hair doesn't get mussed unless he is speeding at 80 miles an hour.

He has only two fears. One is Baburao Patel and the other is that people may not realise that he is the best actor in the film industry! He does not actually state this last fact but you get that impression. He is his own publicity man. Who else do you suppose told me all the flattering parts in this story but the spoiled brat himself?

There is no moral to this tale. The spoiled brat still has a pampered ego even though he's made good.



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Songs by TANVEER NAQVI. KHWAJA SHAMIM

Music by MUSHTAQ HUSSAIN

Settings: PALNITKAR



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Distributors: **NEW INDIA FILM CORPORATION,**
Novelty Theatre, BOMBAY-7

"God" Makers Of The South

Give The Gods A Rest

By: Miss Susheela Nambyar

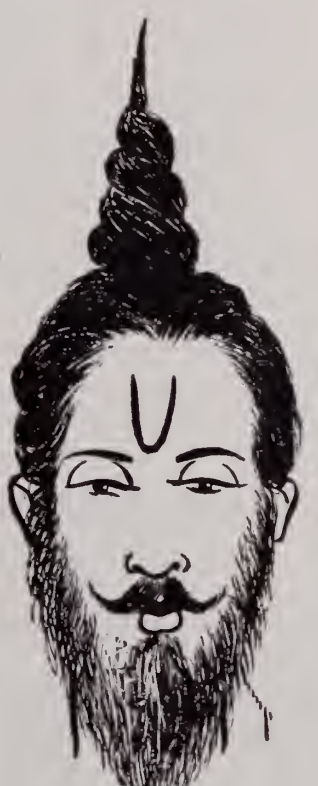
If our time-honoured conceptions of life after death and the division of the post-mortem world into Heaven and Hell still hold true, many of our film-producers may pack up their belongings to visit that particular place which has been so well advertised by the author of the *Inferno*. One wonders whether any human beings here below have done more harm, consciously or unconsciously, to our Gods and Goddesses than these daring film-producers.

In my "filmless" childhood, when I offered my prayers to the deities with credulous fervour, the Gods, Krishna and Rama, Vishnu and Shiva used to float majestically before my mind's eye in inexplicable divine forms, surrounded by a heavenly halo of mystery and wonder, and inspiring in the beholder implicit faith and devotion. Today, however, thanks to the activities of our film-magnates, I have come to possess very definite and concrete ideas of the appearance and demeanour of Gods! But I must at the same time frankly confess that the forms brought before me are such that I hardly feel inclined to say my prayers these days.

For instance, the Gods come confusedly before my mental vision on the Silver Screen—sometimes they are pampered and plumpy, sometimes lean and lanky; some have convex stomachs, others have concave pouches; some are gigantic, some dwarfish, some with their faces clean-shaven, others with stubby growth on their chins—but always with rotten sets of teeth, which make you wonder if dentists have no place in the realm of the Gods.



The smooth shaven Narada



The Bearded Narada

As for the deified saint, Narada,—poor Narada, ubiquitous that he is, can be seen thrust "cheek by jowl" into nearly every Puranic picture, and pitiably maltreated. Some one remarked the other day very aptly that the Screen-Naradas are of three types—(1) bearded Narada, (2) smooth-shaven Narada, and (3) egg-smooth Narada (when the part is enacted by a woman).

Evidently the producers conduct only a voice-test, and no appearance-trial, when they select the actors; if you can sing passably well, you can aspire to be a Shiva or Vishnu, Krishna or Rama. Never mind though your figure is fit for the "Before-portrait" of a slimming advertisement or for the exhibition of the ghostly forms seen in a spiritualistic seance. Sing in full-throated ease, and then there you are, on a par with your Maker Himself. After all, God has created you in His own image. Therefore, everyone of you (whether corpulent or consumptive, ugly or beautiful) must be an image of His.



Miss Susheela Nambyar, M.A.

SEE TONSILS IF YOU LIKE

The scene opens with the lashing sound of the Milk Ocean. You can see the great Serpent with his endless coils (Ananta) curled up, and Lord Vishnu reclining on His seat under the shadow of the thousand hoods. The splendour of the scene keeps you dazzled for a moment.

Everything looks perfect as long as you see the scene from a distance.

But then the Cameraman will not leave you at that. Slowly the whole paraphernalia of the mythological Vaikunta draws nearer and nearer, until at last the bulky figure of the actor who impersonates Vishnu overflows your vision, and your eyes fail to gauge the proportions of the actor. As you are trying to rub and clear your eyes off the bulk, the 'divine being' opens his mouth and lets out for your edification the torrents of his music—*swaras* and *alaps*



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Direction NANUBHOY VAKIL

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"MOTORWALI"

Direction A. M. KHAN

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The Egg Smooth Narada

complete. Believe me when I say that once the close-up of a wide-mouthed siren came so close to the audience that we had a clear and full glimpse of her tonsils, which might have interested a doctor, but not us, ordinary film goers.

Another disillusionment. You see a female form clad in dainty modern sari, standing in a divine (attractive enough to be divine) pose, showering flowers and blessings from the welkin upon the praying mortals down below. This seems all right. But you begin to feel uneasy as the scene gradually approaches you overwhelmingly until the 'goddess' who looked passably divine from a distance, comes enlarged (defects and all) in front of you. The moment she parts her painted lips to break into a benevolent smile, you find out that she does not believe in abstaining from pan-chewing even in the hour of her being 'shot'.

MAN MADE GODS

On top of it all, people pedalling away on bikes in Puranic stories, and Goddesses mixing up English words with the vernaculars, are too ridiculous and outrageous to be mentioned even. Fancy the effect of such caricatures of the Hindu Pantheon upon the simple trusting village-folk who eagerly rush to all Puranic pictures just to see and prostrate to the Gods and Goddesses, visible and 'palpable' so close before them.

Between the film producer's struggle to make money, and the people's pious eagerness to see their gods face to face on the screen, one forgets that the Gods have been suffering and tolerating us long enough. One should imagine how the producers have tapped out money enough from the Puranas. Let the Gods be left alone now, and let the producers encourage new social themes instead of lazily falling back upon the ever-ready Puranic stories. Otherwise, if the Gods have an organization of their own, or a meeting place for their association, you can expect something very serious ere long!

Or, can it be that the film-magnates have got at the back of their heads the idea of propagating scepticism? One has no quarrel with them if they are out to dispel all illusions and convince people that after all *man creates God in His own image.* Disillusionment would, no doubt, be an achievement in Philosophy, but not in Art.



See tonsils if you like.

For "do not all charms fly at the cold touch of philosophy? There was once a rainbow in the sky; we know its warp, its woof, and it is now placed in the dull catalogue of common things."

Are the Gods going to share the same fate, one wonders.



Seems something tense with Nalini Jaywant in "Ankh Michowli".

OUR REVIEW

Kishore Sahu's Maiden Direction Becomes A Hit

Protima's & Anjali's Popular Performances!

Acharya Pictures Make A Splendid Beginning !

Here is a sophisticated streamlined comedy produced with the solitary intention of entertaining people.

The story seems to be inspired by "Bachelor Mother" a R.K.O. Radio picture featuring Ginger Rogers. Of course, in Indianising they have dumped the unwanted child on the hero instead of the heroine and changed certain Western situations by painting them in Indian colours. And the effort of the producer is both admirable and successful as all the gags succeed in making people burst out into an uproarious laughter.

The picture opens with Prannath a young working bachelor picking up a row with Pushpa, one of those modern girls with sophistication and pep. Both live facing each other and are introduced to one other through a rather unconvincing and quarrelsome situation.

However, their first introduction soon develops into a friendship and friendship, ripening into love, soon leads to the date of a marriage engagement.

On the day of the engagement young Prannath is on way to his sweetheart's place, but stops at a jeweller's to buy his lady-love a present. While he is inside the shop, Tara, victim of a man's deception, leaves her unwanted baby in the dickey seat of Prannath's car and goes away.

When Prannath discovers the baby, he is alarmed and in an attempt to get rid of it, he drops it in a wayside dustbin but with it also drops, carelessly, his visiting card.

At his sweetheart's house, Pran is in the midst of guests invited for the engagement.

Right in the midst of his joy, Pran is face to face with that little brat brought over by a street loafer with the help of his visiting card.

The child soon becomes an evidence of Pran's secret guilt and Pushpa breaks off the engagement. Pran and Pushpa, though loving each other very much, are now estranged.

Pran is now a "father" with a child not his own. Many a humorous situation is created with the help of the unwanted child. Even Pushpa and Pran are once again brought together with the help of that little brat.

The ending is very happy.

A PRAISEWORTHY EFFORT

After making peace with the fact that the whole idea is Western in conception, though many a situation is quite a probability in our own country, the entire effort of producing a comedy of this nature is quite praiseworthy. This picture was originally planned by the late Mr. Kikubhai B. Desai of Paramount Films and one may congratulate Kishore Sahu for bringing the plot over to Acharya Productions after the death of Mr. Kikubhai.

KUNWARA BAP

Producers:	*Acharya Art Productions*
Language:	*Hindustani*
Screenplay:	*S. Bannerji & K. Sahu*
Dialogues:	*Amritlal Nagar*
Cinematography:	*Rajnikant*
Audiography:	*Chandrakant*
Music:	*Ramchandra Pal*
Cast:	*Kishore Sahu, Protima, Anjali Devi, Dhulia, Manohar Ghatwai etc.*
Released At:	*Lamington Talkies.*
Date of Release:	*18th July '42*

Director:

KISHORE SAHU

As it is, Kishore Sahu has a lot to do with the picture, having been associated with it right from the beginning of the very idea.

Kishore Sahu has directed the picture very well seeing that this was his very first attempt at direction. Had he made the earlier half a little faster than it is at present, the sequences would have become more dramatic.

The music of Ramchandra Pal has not at all helped the director. Throughout the picture, the musical portion sounded insipid and proved a drag on the picture. A picture like this called for breezy and brilliant music.

On the other hand the very first song which is put in the mouth of the hero is so dull and unenterprising that the already emaciated Kishore Sahu, who is the hero, looks almost dead.

BAD TECHNICAL WORK

As regards the performances, Protima Das Gupta gives quite a good account of herself as "Pushpa" the sophisticated woman of the show. Her diction of Hindustani is surprisingly good and she is a type, rare and entertaining, for new pictures. Her constant dancing, however, strained the eye a bit.

Anjali Devi is sweet and attractive as the grief-stricken mother of an unwanted child. From the others, Manohar Ghatwai could be said to have done well, but the wig he wore should have been a little more near reality.

Photography is not quite uniform, the shutter being defective through several early shots. Recording of sound is also far from satisfactory, while the reproduction at the theatre was not at all helpful.

The song compositions are mediocre and combined with the wrong tunes, they create an unfavourable impression .

And yet with several technical defects, the intrinsic comedy idea does not fail to entertain the spectators.

Yes, "Kunwara Bap" is quite a good entertainment for the average audiences who want to laugh.

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PANCHOLI ART PICTURES (Lahore)

A successful company always becomes a fertile ground for rumours. One of such rumours is that Miss Manorama and M. Ismail are going to leave the company which, the producers say, is entirely false. In fact, both these artistes are cast in "Poonji", the new picture that is now being planned for production.

"Zamindar" featuring Shanta Apte has been completed and is likely to be on the screen some time in the next month. Still another activity of Mr. Dalsukh Pancholi is a new production company which he seems to have floated under the name of Pradhan Pictures Ltd. This company will operate in their recently acquired studios which once belonged to the Northern India Studios.

PRABHAT FILM CO. (Poona)

Director Raja Nene is giving finishing touches to the new social picture of Prabhat called "10 o'clock". In the cast we find sparkling personalities like Ratnamala in the Marathi version and Urmilla in the Hindi version. Music Director Keshavrao Bhole thinks that his musical tunes would by themselves assure a long run for the picture when it is released.

Messrs. Damle & Fatehlal, these two are always to be mentioned together, are working on the shooting script of "Ram Shastri", a biographical subject based on the theme of justice.

The new Prabhat director Kashyap has already started shooting another social picture called "Nai Kahani" written by Mr. Ahmed Abbas. The songs of this picture have been written by Mr. Wali who will be remembered for his popular songs of "Khazanchi".



People wouldn't want mere bread in "Roti" after they see Sitara like this.

ACHARYA ART PRODUCTIONS (Bombay)

"Kunwara Bap", a social picture directed by Mr. Kishore Sahu, has given a splendid beginning to this new company which is founded by Mr. N. R. Acharya, who was till recently, with the Bombay Talkies, and where he produced a number of popular pictures.

The success of "Kunwara Bap" has put a little more heart into Producer-director Acharya, and he is reported to have completed "Uljhan", a rural romance, starring Sardar Akhtar, Mazharkhan and others, a better picture in so far as the box-office is concerned.

Still another picture that is likely to go into the sets very shortly will be a social story featuring Motilal, Protima Das Gupta probably under the direction of Kishore Sahu.

RANJIT FILM CO. (Dadar)

"Arman", a social story directed by Mr. Kedar Sharma is expected to be revived again at the Royal Opera House where it was released for a day and had to be withdrawn owing to the disturbances in the city.

At the studios the producers have a number of pictures under production. Some of them are as follows: "Gowri" directed by Kedar Sharma, "Chandni" directed by Jayant Desai, "Vish Kanya" directed by Kedar Sharma, "Chhoti Ma" directed by Chaturbhuj Doshi, "Dukh-Sukh" directed by Ram Daryani, "Fariyad" directed by Jayant Desai, "Andhera" directed by Aspi, "Tansen" directed by Jayant Desai, and "Bhakta Surdas" directed by Chaturbhuj Doshi". Some of these pictures are ready for release, some are



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The two Mumtazes—Ali and Shanti—bring smile and sunshine with their beautiful dances, in "Basant", the latest hit of the Bombay Talkies.

half way through and others have been just launched. There are a number of stars working in these different pictures, right from Saigal down to Arun and from Khursheed down to Khatoon.

The best way to get a report of Ranjit activities is to see the pictures on the screen when they are released.

NEW HUNS PICTURES (Kolhapur)

The final scenes of "Damaji", a socio-devotional subject in Marathi are now being shot at the company's studios in Kolhapur. The picture is expected to be completed sometime in next month and will probably be on the screen almost immediately.

Another picture of which paper work is being done now is a social story called "Nagad Narayan" or "Cash and Carry", and which is written and will be directed by Mr. Vishram Bedekar.

NATIONAL STUDIOS (Bombay)

By the time this issue is in press, we expect "Roti" to be released at the Swastik Talkies in Bombay. A lot is expected from this picture not only by the producers, but also by the public in general as the picture has been in making for nearly a year. The producers say a lot of it already in advance and we only hope that the picture goes over well

At the studios they have got three or four other pictures ready and some of them are called: "Apna Paraya", "Lalaji", "Jawani" etc.

ASIATIC PICTURES (Bombay)

"I sincerely wish Mr. Mazhar-khan a brilliant success in his enterprise" said Producer-director V. Shantaram when he set the cameras going at the muhurat ceremony of "Yad", the maiden production of Asiatic Pictures.

Mazharkhan is a good showman and now he is gradually becoming a good director and producer. He has managed to secure in Veena quite an attractive looking girl for his picture and, at least, 200 out of the 300 guests present at the muhurat ceremony thought that he was trying to "seduce" Veena when the first shot of the picture was being taken.

SHALIMAR PICTURES (Bombay)

"Ek Raat", the maiden production of this company manages to get surprisingly good reports from Hyderabad, Sind and Deccan, and from other places where the picture has been released. This picture is now scheduled to be released at the La-



To the Hindu woman, this is almost a religious ritual. Strangely enough, most of the bangle sellers are Muslims. Here is a situation from "Chooriyan" a social picture of Prakash, in which the grandfatherly bangleman is selling his wares to Maya Bannerjee.



THE COLLEGE

written and Directed by

S.F.HASNAIN

A FAZLI BROTHERS SOCIAL PRODUCTION

mington Talkies, Bombay, immediately after "Kunwara Bap".

Mr. W. Z. Ahmed is touring North in search of talent for his new picture "Mun-ki-jeet" which will go into production almost immediately.

CHITRA PRODUCTIONS (Bombay)

We are told that "Kisi-se-na-Kahna", the second picture of Chitra Productions has been censored and is now ready for release. Leela Chitnis seems to be quite pleased about the picture and the way producer Gvalani talks about it makes the listeners blush.

The new picture that has gone into production is called "Pratigya". It will be directed by Nandlal Jaswantlal who is nowadays in Bombay.

NAVYUG CHITRAPAT (Poona)

"State Guests" has been running well at several stations like Poona. Kolhapur, Sholapur and Belgaum. It will soon come on the screen in Bombay and Director Winayak is reported to have been quite pleased with his effort at direction.



"Keep Mum" tells Monica to Saigal in "Bhakta Surdas" a Ranjit picture.

In the meanwhile we hear rumours of Winayak having left Navyug for good. We hope that these rumours are not true.

Another story which is on the sets now is called "Yours Ever" It is being directed by Mr. Junnarkar and features Damuanna Malvankar. Salvi and others. Still another picture under making is called "Pahili Mangalagaur" featuring Sahu Modak and Snehaprabha Pradhan.



Veena and Satish struggle in "Yad", a maiden production of Asiatic Pictures directed by Mazhar Khan.

BOMBAY TALKIES (Bombay)

"Jhocla" is still going on at the Roxy in Bombay and it will require an astrolcger to say how long it will stay at the said theatre. People tell us that it is still drawing huge crowds, inspite of "Basant" another social picture of Bombay Talkies being released in the city.

At the Majestic Cinema their second social picture, "Basant", is also drawing big crowds and also threatens to stay at the theatre for a number of months. "Basant" has rightly become popular as it contains light entertainment in music and dancing which the masses love to see and hear. At the studios Director Mukherji has started shooting another social picture which is tentatively called "Awara".

KARDAR PRODUCTIONS (Bombay)

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Leela reaches new heights of emotion in "Damaji" a social picture of New Huns Pictures to be released through the Silver Screen Exchange.

the production of "Sharda". He has already gone through half of the picture and expects to complete the same by the end of the next month.

In the meanwhile he has secured the Chitramandir Studios and will start shooting his second picture "Namaste" under the direction of Sunny and Sadiq from the first of September.

Altogether Kardar is a very busy person having committed himself by announcing half a dozen pictures to be produced in succession.

SILVER FILMS (Bombay)

Under the supervision of Producer Kumar, Director Khalil has produced a good social picture called "Jhankar" featuring Chandramohan, Pramilla, Kumar and Azurie. By the time this is in hand the picture will have been released at the Novelty Talkies in Bombay. This picture is being distributed by the New India Film Corporation under the control of Mr. Kuka.

FAZLI BROTHERS (Calcutta)

"Chowranghee" is bringing in good reports from Calcutta and other towns wherever it was released in the Eastern circuit. They are expecting to release this picture in Bombay sometime in the month of November. In the meanwhile Director S. F. Hasnain is preparing the paper work of the "College", production of which he has postponed for some time due to uncertain war conditions in the East.

AMAR PICTURES (Bombay)

"Ankh Michowli" has become a roaring success all over. The new picture that is under production is called "Thank You". It is a social story which is being directed by Virendra Desai. Still another picture that has gone to the sets features Sadhona Bose and is being directed by Surendra Desai.

WADIA MOVIETONE (Bombay)

"Muqabila" has been released at the Super Cinema in Bombay where it is reported to be drawing well. At the studio they are shooting two pictures simultaneously: one is called "Shobha" and it is being directed by Kumar Sen Samarth and it features Mrs. Shobhana Samarth, the other is being directed by Balwant Bhatt and is called "Ankh-ki-Sharm", story of which is written by Pandit Indra, the well known writer.

While Producer Jamshed Wadia is busy with the paper work of "India Calling", a bi-lingual talkie in English and Hindustani.

MOHAN PICTURES (Andheri)

"Zevar", a social story with very exciting climaxes has been completed by Director Amarnath. Director



That is one way of taming the shrew which Director Kedar Sharma, probably, advocates in "Arman", a Ranjit picture.

Nanubhai Desai, on the other hand, is shooting in the indoor sets a thrilling spectacle as it is called by the studios under the title of "Firman".

EASTERN PICTURES (Bombay)

The world rights of "Badal", their maiden production, have been secured by New India Film Corporation of Bombay and this picture is likely to be released at the Novelty Talkies very shortly.

Producer Ramzan Lakhani has begun another picture called "Dawat" which is a social story and which will be directed by Mr. M. Nazir, the story writer.

PRAKASH PICTURES (Andheri)

"Station Master" had a fine run at the Minerva Talkies and proved a popular box-office success. At the studios they are shooting "Chooriya", a social story featuring Maya Bannerji and Prem Adib and they are also busy on the paper work of "Panghat", another social story written by Pandit Indra.

Director Vijay Bhatt is as usual busy preparing for another mythological spectacle called "Ram Rajya". The story of this has been very nicely written by Dramatist Vartak.

D.R.D. PRODUCTIONS (Bombay)

The film industry in India seems to be looking upon good times the way we find leading businessmen of the city getting interested in production of films.

The latest recruit, a happy addition to the band of producers we have in Bombay, is Mr. D. R. D. Wadia who is one of the Directors of the Automobile Co., Ltd.

Mr. Dady Wadia, who is an internationally known amateur photographer, is also a leading industrialist of the city.

They are taking up "The Gong Of Shiva" written by Dewan Sharar, the international writer. This picture has been placed under the charge of Director J. K. Nanda whose excellent work in "Kurmai" is still fresh in the minds of all critics.

From all signs it seems that Messrs. D. R. D. Productions have come to stay a long time and make their mark in the industry.

SILVER SCREEN EXCHANGE (Bombay)

This is a new distributing concern founded by Producer-Director V. Shantaram till recently a partner in the Prabhat Film Co. This new concern is organised to conduct business on modern ideas of distribution and has plenty of financial support behind it. It has made a start of new business with the productions of New Huns Pictures of Kolhapur and the first of the series which will be released very shortly is the socio-devotional picture "DAMAJI", which is directed by Bhai G. Pendharkar and in which prominent stars like Baburao Pendharkar, Leela and Lalita Powar feature.

This company will also finance, on distribution basis, Mehboob productions by securing the Bombay and C.P., C.I. rights of these pictures.

It is likely that many more pictures will be secured by this distribution office which has at its head so prominent a member of the film industry as Mr. V. Shantaram.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja, who is now free from his interest in Eastern Pictures has floated this new company for production of his own pictures. The first picture is a social story called "Mazaq", written by Kamal Amrohi. Producer Zahur Raja is busy on the script of this story and hopes to go into production early next month.

SUPREME FILM DISTRIBUTORS (Bombay)

This influential firm of film distribution has already a number of pictures running in the city. At their offices they have got still a number of more pictures awaiting release. Some of them are: "Chowranghee" produced by Fazli Brothers, "Jawab" featuring Baruа and Kanan and produced by M. P. Productions, "Khamoshi" featuring Ramola produced by Talwar Productions, and some more pictures of Amar Productions are also awaiting release.

BHARAT PICTURES (Bombay)

This distribution office will be releasing very shortly a big spectacular picture called "Bhakta Kabir" produced in Calcutta.

Another new picture which is likely to be released in a couple of months is called "Uljhan" produced by Acharya Art Productions.

NEW INDIA FILM CORPORATION (Bombay)

Under the personal supervision of the managing partner Mr. Kuka, this distribution office has been very active recently, especially so in helping small producers to establish themselves in the film market. Realising the plight of the small producers, Mr. Kuka has been able to invest a large finance not only in advancing money to such producers but also in buying pictures where necessary to help them through bad times. Most of these pictures are being released at the Novelty Talkies in Bombay which cinema has now so much come up that it is attended by large crowds of both the masses and the classes. Some of the pictures that are being distributed by this firm are: "Badal", "Dawat", "Jhankar", "Duniya Ek Tamasha" etc.

STOP PRESS

As we go to the press we understand that Producer-Director V. Shantaram has purchased all the studios and the equipment of the National Studios Ltd. for a little over seven lacs of rupees.

It seems that the National Studios found it rather difficult to manage their extensive studios in these times of war stress, and it may be said that they have done wisely in shifting their responsibility by selling their studios.

These studios which comprise of four large sized sound stages and other production equipment are incidentally the best in India today in almost every respect.

It is reported that a number of outside companies including New Huns Pictures, Mehboob Productions and others would be producing their pictures in these studios in addition to Director Shantaram himself.

All said and done it seems that Producer-Director Shantaram has hit it high with this new enterprise after his separation from his old friends in Prabhat.

The Priest of Amen-Ra

By: Dewan Sharar

The distant, infrequent boom of great weights dropping into place, and now and then the ghost of a shout as the overseers lashed the toiling slaves, came faintly to Patris, the Chief Priest, as he stood in the doorway of Amen-Ra's temple.

The temple stood on a little hill. Below it Pharaoh's city lay outspread like a carpet. The streets were thronged with people; merchants chaffered with customers; camels and mules bore laden panniers; coppersmiths and potters and bowmakers plied their crafts: and beyond the clustering roofs, beyond Pharaoh's tall white palace that towered dominatingly over all, the desert sand encircled it, a still silvery, illimitable sea. A peaceful scene; but Patris gazed on it with bitter compassion in his heart.

Psamthek, his fellow-priest, glanced at him curiously.

"What troubles you, Patris?" he said. "You look as if you saw unhappy visions?"

"I saw a dark future for Egypt," said Patris. "Listen!"

The far off thudding sound quivered again upon their ears.

"Look below, at those streets," said Patris. "How many young men can you count there?"

The other priest was silent.

"There are old men, and women, and children," said Patris, "but the young men of Egypt are dying daily and hourly in the making of Pharaoh's canal; their lives trickle through his fingers like sand, as countless and as unheeded. How will the land fare without them? And what have they done that their lives should be thrown away?"

Psamthek stared at him.

"But he is Pharaoh!" he said. "How shall any man dare to question his decree?"

"I do not question it," said Patris calmly. "I challenge it."

Psamthek, thunderstruck, could find no words.

"I thought long and prayed deeply," Patris said. Night after night while the rest of the world slept I have prostrated myself before Amen-Ra, beseeching him for guidance; and all the while I have known in my heart that there was but one answer. This waste of lives must stop."

"Yet who shall face Pharaoh and utter such words?" said Psamthek.

"I," said Patris.

"No, No! It will mean your death!" Psamthek cried.

"What is the death of one man compared with that of thousands?" Patris said, calm-faced. "I ask no more than that the gods shall accept my life as a sacrifice, and bid the slaughter cease."

* * *

The great stone-lined channel lay like a gash across the shining silver bosom of the sand. A causeway connected it with the granite quarries whence long teams of men, harnessed two abreast, dragged the huge blocks of stone that other teams, under the supervision of skilled masons, hoisted into place in the banking. It was merciless work beneath that brassy sky and fiercely-beating sun; again and again a man would drop where he stood, and his limp figure be hastily extricated from his harness, and another take his place. There was no resting on that task; above all on the day when Pharaoh himself had seen fit to come and observe its progress.

He sat in state in his royal chariot. Two slaves crouched behind him, waving long-handled fans over his diademed head; there were courtiers and counsellors in attendance, and a train of soldiers on guard. He was frowning a little. This was his lifetime's dream in process of fulfilment—a canal across Suez, between the Bitter Lakes and the Red Sea—and all was not going well with it.

Thus Patris beheld him—Patris coming forward with none of the panoply befitting a Chief Priest, but quietly, alone and on foot, across the sand. He made grave obeisance to Pharaoh.

"O King, my Lord, may life, health and prosperity attend you," he said.

"And you also, Patris," Pharaoh



"My decree is," said the Pharoah, "that you be driven forth straightaway into the desert, to wander until you die."

said. "But we meet in a troubled hour. The work on my canal is not going forward as it should: the sand is an enemy that has to be fought continually: my workmen die like flies; one hindrance after another occurs. Certainly it is high time I invoked the blessing of the gods."

"They would refuse it," said Patris sternly. "There can be no blessing upon a work that has taken such toll of human life. I warn you, O King, bid it cease, for fear the gods anger!"

They were such words as no man had ever dared speak to Pharaoh before: and courtiers and counsellors drew their breath, and looked fearfully at Pharaoh's proud stern face in the shade of the chariot's golden canopy.

"You take much upon yourself, Patris," Pharaoh said; his voice was soft and ominous. "Too much. My canal shall be completed whether you invoke a blessing on it or not."

"And I say, O King," said Patris, "that it will never be completed. The sand will see to that. How many other kings have not attempted the same thing?—but always the sand intervenes—it creeps in, it silts up the channel, it rises in storms and buries the stonework; it has Time on its side, the greatest of all allies. It is the instrument of the gods, and will inevitably conquer in the end."

Pharaoh considered him for a long, still moment.

"I say otherwise," he said at length. "My canal shall defy both Time and the sand....There is a madness that these sands breed, in those who walk upon them in the heat of the sun; it has killed many of my slaves.

I think you are also suffering from it, which is a pity in a man once so wise. Well—since you claim to know the sand so well, you shall have every chance to commune with it. My decree is that you be driven forth straightaway into the desert, to wander until you die."

He made a sign to his guards. Instantly they surrounded Patris, and marched him forth at point of sword, until the canal and its workers were out of sight and well-nigh out of hearing beyond the gleaming dunes. There they left him, a proud chief priest no longer, but an outcast with neither food, water, nor hope.

"He'll not last long," they told each other, and wondered at the serenity of his face.

There was neither fear nor sorrow in Patris' heart; only deep gladness.

"The gods have deigned to accept my life as the price of many," he told himself joyfully. "There will be no more slaughter of our young men now."

How long he wandered in that world of burning heat and glaring brightness he did not know; but as exhaustion came upon him, and his tongue began to swell with thirst and his throat to parch unbearably, he lifted his eyes and saw ahead of him a grove of green trees. "Mirage", he thought, but it was no mirage. It was an oasis of grass and trees, and at its centre bubbled a spring of clear water.

He stumbled forward and drank deeply, and sank exhausted in the cool delicious shade.

* * *

The oasis was large and very pleasant. Date-palms grew there, and fig-trees, and wild vines. It suited Patris well; and as the long tranquil days went by, filled with prayer and meditation and deep contentment, he knew a happiness that he had never attained before.

Then the hot wind altered its direction, and bore to his ears a faint but unmistakable sound—the far-off boom of huge blocks of stone falling into place at the hands of Pharaoh's toiling workmen....

"Then the gods have not accepted my sacrifice," said Patris. "My deliverance is, after all, no more than a temptation set by the Evil One.



On the roof of Pharaoh's palace a solitary figure stalked. "It is Pharaoh," said Psamthek, "He has been stricken with madness."



Poor Shanta Apte! She seems to be in trouble in "Zamindar" a Pancholi picture.

The price I offered is still to pay."

So in the cool of the same even-ing he set forth, with a few figs and dates for provisions, and water in the husk of a wild gourd. "It rests with the gods whether I die in the desert or gain the city and perish at Pharaoh's hands," he reflected serenely. "So long as the sacrifice is made, what matter how?"

But it was not destined that he desert should claim him. The wind had shifted again, and he could no longer hear the guiding sound of the builders at work; neverthe-ess on the morning of the second day he saw afar the tall towers of Pharaoh's city on the horizon, daz-zlingly white against the blue; and knew that his journey was at an end.

In the brilliance of the forenoon he entered the city gates and found himself once more in the familiar streets that he had never thought to see again.

Then he smiled, bewildered.

There was something strangely amiss with Pharaoh's city.

Absolute silence lay on the place like a pall. The sun-drenched streets that he had last seen teem-ing with life were deserted. Yet merchandise filled the shops; the potter's wheel bore a half-made jar; the corn-grinder's quern stood idle with the flour in it; a fire still smouldered in the hollow stone slab of the baker of wheaten cakes. Only a little while before a whole city-ful of people must have been busy there about their daily occupations; now there was not a living soul to be seen.

Deeply troubled, Patris walked on. Everywhere it was the same. He called aloud, again and again. None answered.

In the strange and dreadful still-ness he turned his steps towards the temple of Amen-Ra; and there at last the mysterious spell was broken; for Psamthek came to meet him with a cry of wonder and joy.

"Patris! We believed you dead!" he said.

"The gods have spared my life for a while longer," said Patris.

"But what has befallen the City? Where are the people?"

"Fled into hiding, one and all, for fear of death or worse," said Psam-thek gravely. "A strange and ter-rible calamity has happened. Look!"

He pointed through the temple's wide entrance.

On the roof of Pharaoh's Palace a solitary figure stalked. A man who brandished a drawn sword above his head, and shouted inarticulate rage and defiance.



That's one way of securing a man's interest. Ratnamala gets Kulkarni's in "Ten O'clock" a Prabhat picture.

"It is Pharaoh—He has been stricken with madness," said Psamthek. "He stayed overlong watching the men at work on the half-finished canal; he was troubled because the sand kept creeping in, silting up the channel, covering the stonework, burying the causeway along which the men dragged the granite; and between the heat of the sun and the glare of the sand, the madness that the sand breeds fell upon him. He gave sudden orders that the work should cease forthwith; and rode back to the Palace raving so dreadfully of death and bloodshed that the people fled in terror lest he have them all slain. I alone remained, to guard the temple. Now we can but wait, he will speak with no man, threatening with his sword all who approach him."

"Nevertheless, I am his Chief Priest, and my place is by his side in such an hour," said Patris.

* * *

In the great hall of Pharaoh's palace a little group of Pharaoh's counsellors were gathered.

They greeted Patris as one returned from the dead; but even their wonder and gladness were overshadowed by the shock of the calamity that had befallen. "It is a stroke of the gods. How it will end, who can say?" said the oldest counsellor.

Even as he uttered the question, it was answered. A footstep sounded suddenly on the wide marble stairway; and they looked up as Pharaoh himself came swiftly down. His bearing was majestic still. Only his crazed eyes betrayed him. He passed them and was gone; and an instant later they heard the furious beat of hoofs, and glimpsed him riding at full speed across the courtyard and away.

"After him!" cried Patris.

In the royal stables there were horses waiting day and night, ready saddled and bridled, upon Pharaoh's will; it was the work of a few moments only to mount and give chase. They could hear the clatter of his going echo wildly in the deserted streets; and when they had left the city behind and only the desert stretched before them, they could see him far ahead, the sand flung up by his horse's flying hoofs enhaloing him in a cloud of sunshot silver. Brilliance of sun and glare of sand combined against them blindingly; it was as if he rode out before their dazzled eyes into that vast glittering world of sand and became one with it.

* * *

It was very much later, and the day was fading, when at last they found him. His horse had stumbled over a hillock of sand, and fallen, throwing him and breaking its own neck. They stooped over him, shocked and grieved; but his failing eyes sought only Patris; and the last words he spoke were for Patris' ears.

"The sands.....have conquered," he said.



Ratnamala looks sophisticated in "Ten O'clock" a Prabhat social picture.



That is how Shanta Apte looks in "Zamindar", a Pancholi picture.

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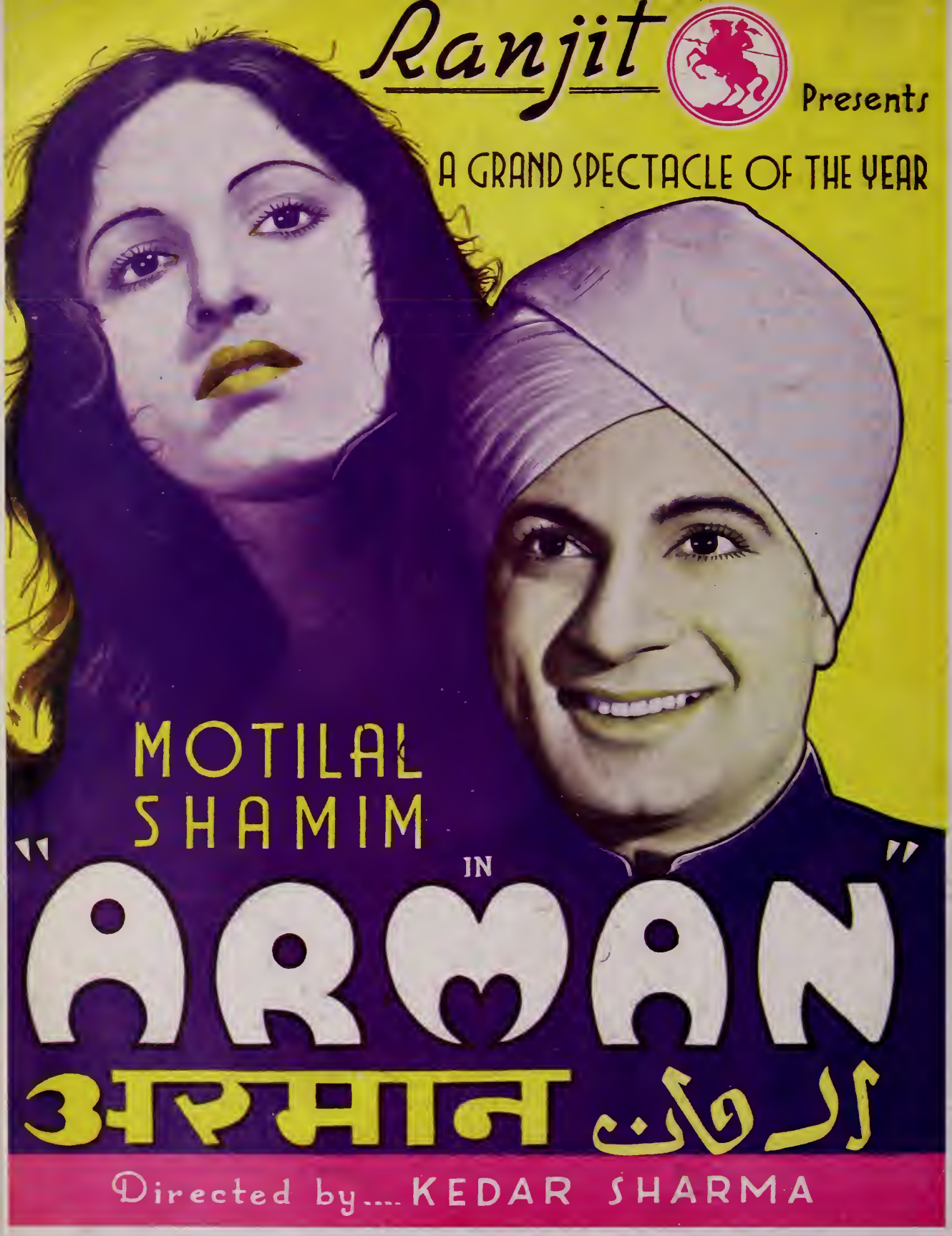
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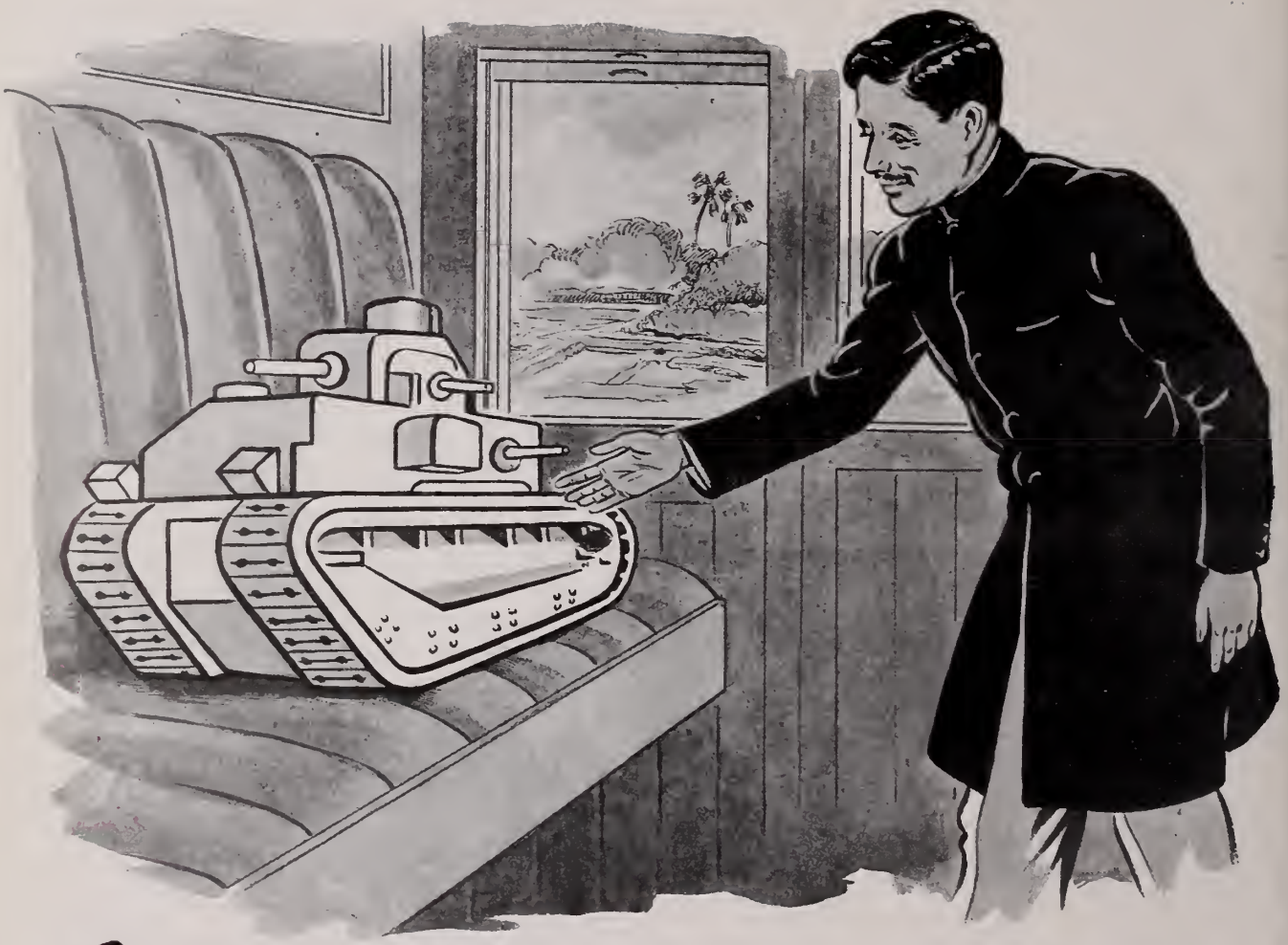
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OCTOBER 1942

VOL. 8 **NO. 10**

SUBSCRIPTION: The annual subscription, for 12 issues of "filmindia", from August 1942 is:

INLAND: Rs. 11/-
FOREIGN: Shillings 24/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

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Contributions: Only from qualified writers, contributions are accepted. Manuscripts sent by sundry contributors will be returned if only sufficient postage is sent to cover their return.

Correspondence: No personal correspondence with the Editor is encouraged. Letters seeking information are replied to in the "Editor's Mail"" section according to the importance and the suitability of such letters.

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filmindia

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Telephone: 26752

Editor: BABURAO PATEL

"National" Newsreels

For years every intellectual who has something to do with the Indian film industry has been shouting for an Indian newsreel as an indispensable item of our daily entertainment.

For years some one or other has been giving us promises about going into newsreel production on small or big scale, but so far nothing has ever come out from any Indian producer.

Indian producers have not yet mastered the art of regular feature production and their activities are still on the speculative basis. More pictures fail in India than succeed and those few that succeed keep the home-fires of the industry burning.

When pictures succeed their producers are the people who are the most surprised. Our producers still do not know why certain pictures succeed and others fail.

For a year now producers all over the country have been trying to explain away the thundering success of "Khazanchi". Even Dalsukh Pancholi, its producer, hasn't yet found out the secret.

When feature production, the main item of our film industry, is still in this stage of amateurish perfection, how can any one expect any Indian producer to venture into the uncertain field of newsreel production, where profits are precarious and success not guaranteed.

Considering all these circumstances, unfortunate though they are, we welcome the formation of the Indian Movietone News, a subsidiary of the 20th Century-Fox, for the production of national newsreels of



Beauty needs no Adornment

Real beauty does not depend on fine silks, nor will costly ornaments bring out a charm which is not there. But one essential there is, without which real beauty cannot exist the attribute of a clear and lovely skin. Pond's Creams are a sure and proven aid to a petal-like complexion. In just a few weeks your skin will be softer, smoother and glowing.

POND'S COLD CREAM
should be rubbed gently into your face night and morning, and removed after a few minutes. It sinks deep into the pores, melts away oil and grime and provides essential nourishment.

POND'S VANISHING CREAM
is greaseless and so can be used during the day. It smooths the skin and provides a thin film of protection against exposure to sun, dust and grime.



Pond's Creams

ıdia, in four principal languages: Hindi, Bengali, amil and Telugu.

The only objectionable feature of this new company, foreign though it is, is its association with the overnment of India It is reported that the Governıent of India will finance this project, at least through ıe war, so that the productions of this new company ıay contribute to the war efforts of the Allies.

While no one disputes the virtue and urgency of ıe Allies winning this war, one would not like Govrnment interference with a newsreel which has the ıme functions as a newspaper — dissemination of ɔrrect, truthful, undoctored news and not party proaganda.

While we rely upon C. B. Newbery the 20th Cenıry-Fox Chief in India to ward off, as much as posble, any unreasonable Government interference, we ope that he will be able to harness this great opporınity by giving us some real news with speed and fficiency, the two inevitable factors of newsreel proıction.

Seeing the impotency of our producers in the field newsreel production, we are reluctantly compelled support the efforts of the Indian Movietone News in ıe hope that some day our own producers may be ble to take advantage of the spade work done by this ew company.

We, however, warn C. B. Newbery about his preıntation of the Indian news items. With all the reered leaders of the country in jail all the national news also in prison. Those that are out are hardly the presentatives of the people of the country. What ıese outsiders say is not news to any one.

So whatever legitimate news scope is left now ıould be used by this Company with a strict regard to ıe general sentiment of the people.

We do not want any cock-eyed news, filtered in elhi and doled out through provincial censors.

As long as the Indian Movietone News follows this ıle they will find us good friends.



robably to match with Mumtaz Shanti, Ashok Kumar made to wear a Punjabi headgear in "Kismet", the

A Bridge and Beauty Four



What if they do talk about beauty in-between-times? Loveliness is as important as losers! And with four such aces in one hand, Icilma is a slam call every time.

Lead with a light foundation of Icilma Vanishing Cream. It's a morning duty that protects the skin from the weather, stimulates the flow of natural oils that keep the skin smooth and soft. And it's a perfect powder base.

Follow with a light application of Icilma Rouge Cream to give a healthy glow to your cheeks. It's good for your skin, too.

Then a dust of fine-as-silk Icilma Face Powder to give your complexion 'bloom' — a bloom that lasts.

And, night-times, cleanse the skin thoroughly with Icilma Cold Cream. It clears the pores of all impurities, keeps the skin healthy, nourishes it while you sleep.

So Icilma gives you four unbeatable beauty tricks.

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The foundation of fresh natural beauty.

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Beauty's protector: cleanses, lubricates, feeds and refines the skin.

3 ICILMA FACE POWDER
Puts the cool bloom of perfection on the complexion.

4 ICILMA ROUGE CREAM
Keeps the blush of youth and health in the cheeks.





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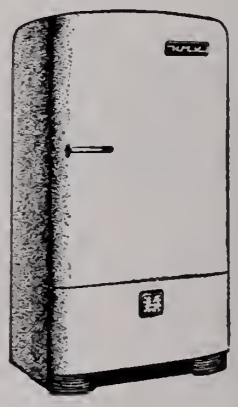


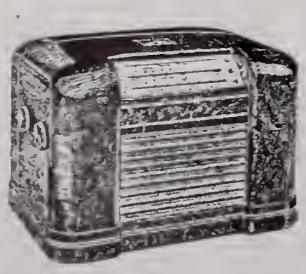
A WORLD-FAMOUS TRADE MARK

HOME ENTERTAINMENT HAS CHANGED A LOT IN THE LAST 40 YEARS

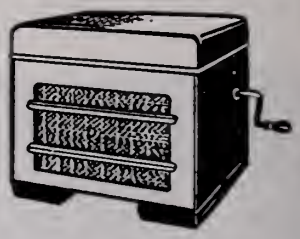


Time and research have wrought profound changes too, in the type, design, and construction of "His Master's Voice" instruments for home entertainment. But with all these changes, the aims of "His Master's Voice" remain the same. Their instruments and recently introduced Articles of Household utility embody the same high quality of materials and superiority of workmanship.....every one of the hundreds of components is subject to the most rigid tests before anything bearing this World-famous Trade Mark, is allowed to go into the world.





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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SHANTARAM, A HEADACHE

This man Shantaram is proving a headache to the newspeople. Every day he is upto something new. Since the day, he entered the Maharashtra Film Company studios in Kolhapur, as a bell-boy, nearly 22 years back, he has been constantly changing himself to suit new ambitions.

Only last month we reported that he had submitted his resignation as the F.A.B. Film Producer to the Government of India. We now understand that the Government are not so anxious to relieve him from the post. But to meet Shantaram's new business commitments, they have reshuffled his resignation and now call him, the Honorary Film Adviser to the Government of India—which means that from now onwards Shantaram stops drawing Rs. 2500/- which he used to every month and, while giving his supervision free to the F.A.B. productions, he continues with his own business activities.

That reminds us of Shantaram's business activities. Last month he burst into our offices and bubbled out that he had purchased the National Studios for a little over seven lakhs of rupees.

Caught by his own enthusiasm and loving his own voice, which he has always done, he went out of his way to deliver an address to the entire staff of the National Studios and assured them all of permanent prospects under him. He even suggested that all producers working with him should assemble for a common community lunch every day so that feelings of fellowship may be promoted between one another.

All seemed to have been set fair and Shantaram started negotiating for new man-power, for efficient management and called on a hundred and odd people to discuss new ideas, sign up new arrangements and incidentally be congratulated on his enterprise by one and all.

Because Shantaram can't live without constant appreciation. He needs it as much as air, water and food.

BECOMES A LAUGHING STOCK

But little did Shantaram dream that he was soon to become the laughing stock of the very people to whom he had given an assurance of permanent prospects.

With his rural honesty, cultivated in Kolhapur and Poona, little did he foresee the competitive tactics of the city business life.

Wise and clever guys at the head of the National Studios suddenly realized that by his big offer Shantaram had brought the National Studios into a competitive market. And true to their hopes, Keki Mody, the Western India Theatres Chief, stepped into severe competition with an increased offer of eight lakhs and put more money down than Shantaram could place on the table.



Mr. SHANTARAM

For a while the Directors of the National Studios looked stunned and they decided to hand over the studios to the highest bidder. So they asked both the competitors to submit their revised offer in sealed envelopes.

While K. M. Mody with his characteristic enterprise submitted an offer of eight and half lakhs, Shantaram vindicated himself with the following short letter to the National Studios:

17th Sept. 1942.

"My best compliments to all the Gentlemen of your Board of Directors.

Reference yours of 17th instant, I regret, I AM NOT FOR SALE ON YOUR AUCTION BLOCK ANY LONGER.

Cordially Yours,
V. Shantaram".

That shows that Shantaram got angry for being frustrated so sadly in his very first business skirmish in the metropolis.

Now Shantaram has started doubting himself. Every morning he gets up and pinches his own bottom to see whether he is really living or dead.

HIS NEW TEMPLE OF ART

The necessity of saving his face now became a virtue of the moment. So Producer-director Shantaram went out and purchased the Wadia Movietone Studios lock, stock and barrel, for a little over two lakhs.

Only a month back, when we had suggested his buying up these studios, Shantaram had refused to go even the way that leads to the studios.

To make sure of at least these studios he got hold of Producer Jamshed Wadia and made him sign away the studios at 2 A.M. in the morning. It was late in the afternoon of the next day that gentle Jamshed rea-

D. R. D. PRODUCTIONS'

"ISHARA"

(BASED ON DEWAN SHARAR'S NOVEL **"GONG OF SHIVA")**

A STORY OF TODAY

Of youth facing with supreme courage the prison fetters of ignorance and poverty. Of age blindly seeking to do its duty. Of situations fraught with humour. Taut with Tension — Throbbing with Life.

A PICTURE FOR THE MILLIONS

Directed by:—**J. K. NANDA**

Starring:

PRITHVIRAJ, JAGDISH, SATISH, with PRATIMA DEVI,
MASOOD, SWARNALATA and
SURAIYA

Produced by

D. R. D. WADIA

Head Office:
41, Queen's Rd., Bombay 2.
Telephone: **26783**
Telegrams: **"AEROPLANE"**

Production Office:
SHREE SOUND STUDIOS,
10, Goculdas Pasta Road,
Dadar, Bombay.



With something or other on her head, Sardar Akhtar always looks graceful. Here she is in "Uljhan", a social picture of Acharya Art.

lized that had he waited a day longer he would have sold the studios for a little over three lakhs.

Now Shantaram brags of turning the old Lavji Castle grounds into a "heaven" or "temple" of art and into a future home of progressive pictures.

Five years back Shantaram was dreaming of constructing twelve sound stages at Prabhat and producing twenty four pictures a year with Indian newsreels to boot.

Five years later the dreams vanished and Shantaram himself went out of Prabhat with a little over three lakhs as his share of the spoils.

With three lakhs previously earned, Shantaram is now worth six lakhs of British money as his worldly wealth. Quite a good acquisition for a one-time bell-boy.

LIKE ALICE IN WONDERLAND

But in this city where the crores of Cotton-King Govindram Sekhsaria go unnoticed, Shantaram had to do something to give evidence of his opulence.

He, therefore, started a new distributing company known as the Silver Screen Exchange and secured New Huns' "Damaji" for its very first release.

The decorated office of the Silver Screen Exchange is a complete evidence of Shantaram's overflow of money. We wonder whether Shantaram feels like Alice in Wonderland, every time he steps into the boudoir like office of the Silver Screen Exchange, with Manager B. A. Peshkar as its most unromantic inmate.

Now Shantaram threatens to go into production of his own and has already announced "Shakuntala", the classic romance of Poet Kalidas. No one, including Shantaram, can say when this picture will be ready. It is quite likely that the idea may be entirely given up as a hundred other plans have been thrown overboard in the past.

We only hope that Shantaram now realizes that business in the city is not carried on with the "Mandai" methods of Poona. Only speed and efficiency can give Shantaram the second run of success for which he is now craving.

KARDAR'S BAD MANNERS

Producer-director Abdul Rashid Kardar is nowadays in bad temper with "filmindia". Only four months back, he announced a praiseworthy ambition to encourage story writers all over the country.

We took up the cue and appealed to our readers asking them to send stories to Kardar. Producer-director Kardar now tells us that he has received several hundreds of amateur and professional stories and it would take him years of hard work to go through them all.

He has already appointed four readers who are daily going through their job with a martyr's looks.



Doesn't Damuanna look absolutely respectable in "Ever Yours" a Navyug comedy?



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K. 2173 Filmindia Oct 1942

As cool and refreshing as a
scent-laden breeze from the Hills

Tata's EAU DE COLOGNE
80°

FROM ALL GOOD CHEMISTS & STORES IN 2 oz. TO 24 oz PHIALS.

Producer Kardar has already purchased, from this lot, two stories: "Bahar" from Shanker Deo Mehta, Kutcheri Road, Lucknow for Rs. 1500/-. and "Gopi", from Madhav Rao, M.A., South Parade, Bangalore, for Rs. 1200/-.

Kardar promises to go through all the stories carefully but requests people who have sent their stuff not to indulge in unnecessary correspondence. Kardar says that, to maintain ordinary courtesy, he has already exhausted 2000 of his delightfully sweet—and expensive —letter papers. Add to these the postal expense and the time wasted in correspondence and you will realize why the proverbially polite Kardar sulks nowadays when someone mentions "filmindia".

We request our story-writing readers to give Kardar a little rest: He is bound to pick up a couple of more stories from the lot he has in hand and we are sure he will pay well for them. In the meanwhile. those who are in a hurry to get gack their story scripts ought to send Kardar sufficient return postage, otherwise he stands to lose more in this game than he would earn in his pictures.

In the meantime, we would advise Kardar to look after his nerves a little bit more than before.

HULLO, D. R. D. WADIA!

Director Jai Kishen Nanda. who shot into prominence with his Punjabi picture "Kurmai". is once again in the saddle with D. R. D. Productions' "Ishara" going to the sets.

The production of "Ishara" is news by itself. because this is the first story of that famous international writer Dewan Sharar to go into production for the Indian Screen.

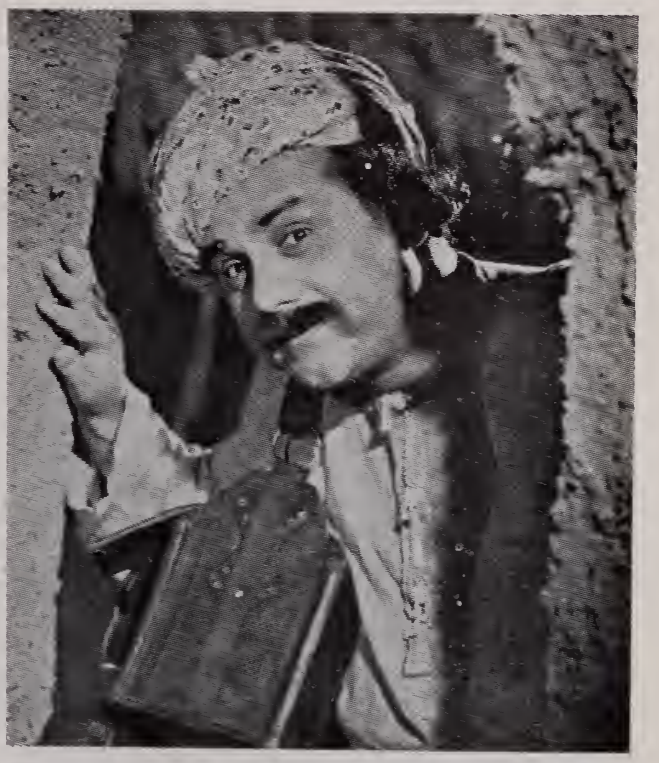
"Ishara" is the adaptation of Dewan Sharar's famous novel "The Gong of Shiva" which proved a good seller and was translated into several Continental languages.

Another distinctive feature of this production is the name of its producer Dady Wadia. Dady who, in addition to being a popular clubman of the city, is a photo and radio enthusiast of international repute and his association with film production is considered an acquisition to our film industry.

With his usual bubbling enthusiasm and probably infected by that Punjabi Nanda, Dady has already started talking.

The other day at the luncheon which D. R. D. Productions gave in celebration of the Muhurat ceremony, the irrepressible Dady said:

"D.R.D. Productions propose to give the public everything original and no imitations from Western films. It is the sacred duty of the producers to educate India's teeming millions to the right way of thinking towards Indian unity. Just because orthodoxy may have a box-office appeal, D.R D. Productions is not going to boost orthodoxy. Reason and progress are our aims."



That is how the ever-popular Mazhar Khan looks in "Uljhan", an Acharya Art Picture.

These are brave words and only in the light of these words the picture "Ishara", when it comes, will be reviewed by us. And we hope Dady Wadia remembers his own words throughout his production career.

ONCE AGAIN WITH JAMSHED

Gentle Jamshed is not a very gentle guy when it comes to business. He is quite aggressive—in business, we say, enterprising. Producer Jamshed Wadia must be all that because again on the quiet, without even the charming but very much interfering Mrs. Wadia knowing, he has produced the first picture in the Sindhi language.

The province of Sindh has only twenty-five and odd stations where there are picture houses, though the Sindhis in the Cricket Club of India show as if they have all come from Yankee land with theatres at every street corner, and it did need a bit of nerve to stake several thousands of rupees over such a limited scope. But with gentle Jamshed (don't fall heavily on that word "gentle') business logic has reverse values. He does something because the novelty of the thing appeals to him and then he brings down all his deep study of letters to justify his action.



Gulab, still charming as before, comes once again in "Dawat" a social picture of Eastern Pictures.

Whatever that be. "EKTA" the first Sindhi picture has proved a terrific success in Karachi where it was recently released at the Taj Mahal Talkies. "EKTA" which means unity in Sindhi deals principally with the vital problem of Hindu-Muslim unity which problem today is holding the freedom of India in abeyance.



GENTLE JAMSHED

In six startling reels Producer Jamshed Wadia has given a forcible argument, as forcible as the harsh Sindhi language is capable of, for national unity.

In his own message to the province of Sindh, Producer Jamshed Wadia writes: "Unity which is at once the sine qua non of all our ultimate aspirations—unity which will give a crushing answer to the challenge of fascism—unity which is the expression of friendship, tolerance and understanding among the sons of the soil —unity that must needs be achieved for securing our rightful place under the Sun with the progressive forces of the world etc., etc."

In this very patriotic strain "EKTA" has been produced and it is reported to have become a vibrant and dynamic picture in its message of unity.

Along with "EKTA" are also released two short films in Sindhi. One is a short comedy called "Misunderstanding", while the other is a musical short of two reels in which Professor Ram Panjwani, the famous bard of Sindh, sings national folk-lore songs in his usual thrilling, juicy style.

Well, we don't know what the Sindhis say about all this but a copy of "EKTA" should be shown to those Hurs who have recently brought Sindh into a lot of limelight.

R.C.A. LEADS THE WAY

Since the time talking pictures took an important part of the human time table, the recording and reproduction of sound have engaged the best research brains all over the world with the single obsession that machine recorded and reproduced sound. should be as near and natural to the human voice.

The R.C.A. research scientists seem to have achieved the almost impossible feat of securing this result as it is evident from the huge number of Academy Awards which R.C.A. Sound Systems have got for one reason or other, or for one achievement or another.

R.C A. Sound Recording equipments have been used by almost all the leading studios in the world and India is not far behind, as already twenty-two leading producers in the country are using R.C.A. Sound Recording System.

In the field of sound reproduction, R.C.A. has been perhaps the best Sound System in service and in competition. Go where you like, you come across an R.C.A. machine, so utterly reliable and efficient that exhibitors in the country swear by it, more so in these times when other intricate and delicate machinery requires so much of repair and so many replacements. The R C.A. is the popular machine for the wayside exhibitor who has no immediate resources of maintaining a repair service. At the same time, one of the best theatres in India, the Metro in Bombay, reproducing its pictures on the R.C.A. from week to week is an outstanding compliment to the R.C.A. Sound System which has been perfected by the best research scientists of America.



Comedian V. H. Desai has got Mumtaz Shanti in a good mood in "Kismet", a social story of the Bombay Talkies.

A wise beauty
who cherishes her skin



Mumtaz Shanti

uses

LUX TOILET SOAP

THE BEAUTY SOAP OF THE FILM STARS

LTS. 79-284-100

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HERE IS THE NEWS!

RAJA MOVIETONE

GREETS YOU WITH A

GALAXY OF STARS

IN



Madhuri

Pahari Sanyal

RADHA RANI

SHYAM (Hero of Khamoshi)

NAZIR BEDI

ANITA SHARMA

MOHAN (only way fame)

TARA MOTA

and

Zahur Raja

MAZAQ

Direction
ZAHUR RAJA

Story and Dialogues
KAMAL AMROHI

Music
RAFIQ GHAZNAVI

Songs
ABID GULRAYS

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Chancellor, Chamber of Princes.

I am in receipt of my Policy and thank you very much for the same. I admire the promptness and wish you success.

Sd. Chandramohan.

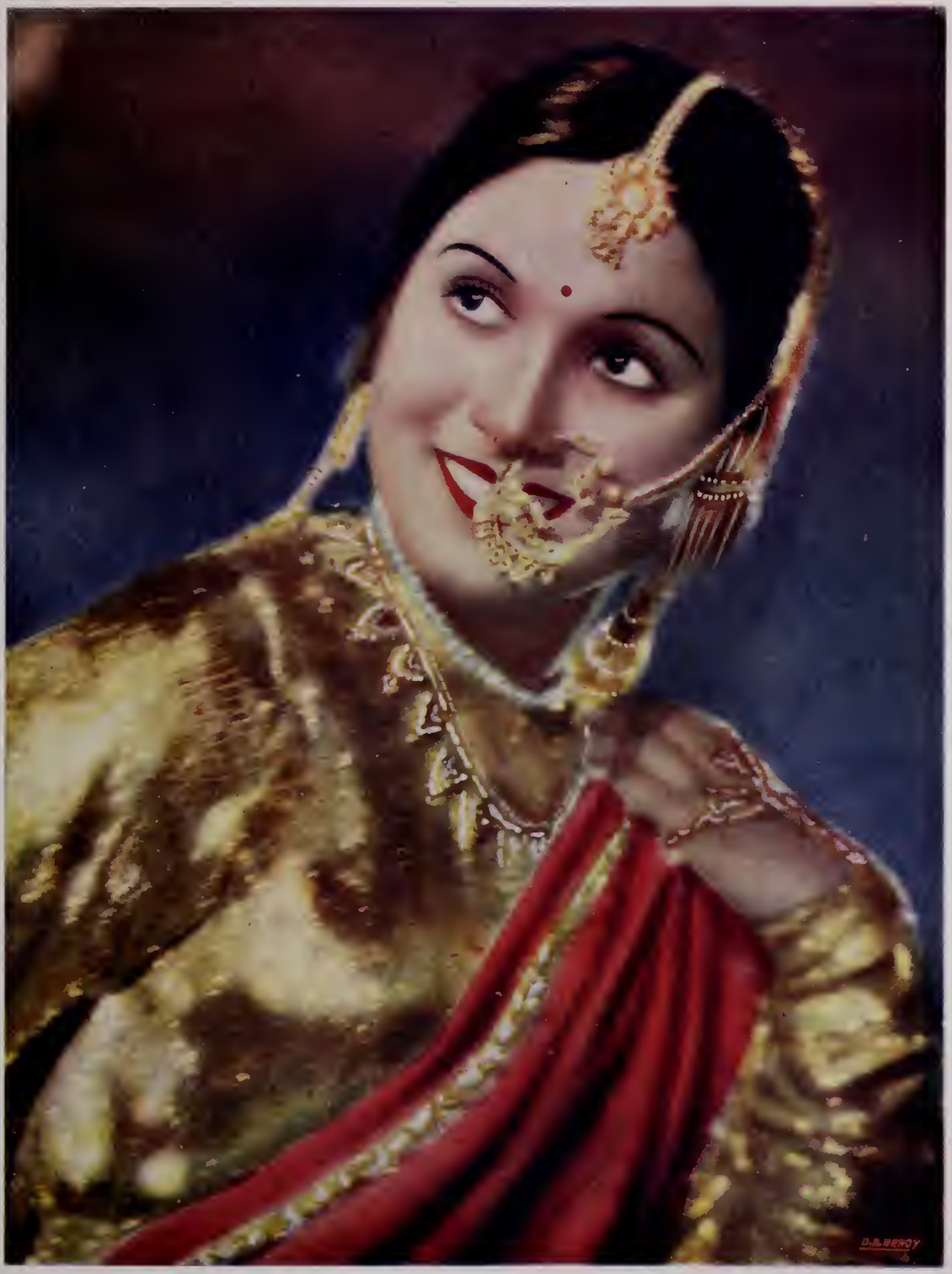
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In her full armour this Ranjit starlet plays the heroine's role in "Arman" a social picture of Ranjit Movietone.

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'CHOWRANGHEE' *Breaking Box-Office*

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BHAI-BAHEN



A DYNAMIC STORY OF THE ONLY LOVE
WHICH THE WORLD WORSHIPS

HUMAYUN

A COSTUME MASTER PIECE
OF MOGHUL TIMES.



Records in Calcutta 12th Week at "New Cinema"



Recollecting those Maddening Moments!

What an ecstatic experience it must be? Only those lost in love can know....!

SHANTA'S Lyrical Love For Narang In

DALSUKH M. PANCHOLI'S

ZAMINDAR

WILL REMIND YOU OF YOUR "MADDENING MOMENTS"!

A PANCHOLI ART PICTURE

Starring : **Shanta Apte, Manorama, M. Esmail, Ghulam Mohd., Anwari, Narang, Baby Akhtar, Ajmal and Durga Mota.**

and Directed by : **MOTI B. GIDWANI**

A FAMOUS PICTURES LTD.——RELEASE!



Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

N. Punniakoty (Madras)

Are you not interested in the South Indian film industry?

I am but where is the film industry in the South? A few producers on a misadventure can not make an industry.

Kailash (Simla)

I hear, Leela Desai wished to marry you but you refused the offer?

Do you take me for a fool? The regret is that I have never had such an offer.

Ishwarlal Panchal (Bombay)

Has Ashok Kumar left the Bombay Talkies?

Not yet. But he may go out with some of the others who are likely to walk out.

Shri Ram Y. (Jaipur)

Why didn't Hari Shivdasani marry a Viennese woman? Why is he waiting for an Indian girl?

Poor man, he lost his chance in Vienna. There are so many good-looking waitresses there that any of them would have been only too willing to take on Hari in holy matrimony. But Hari's love for his country proved, probably, too much for him and he returned to India expecting Indian girls to wait for him on the pier. He is still wondering where all the girls in India have gone. With the country full of the wedded and the widowed, old Hari has to wait for the new-borns to grow up. By the way, what is the Amil community of Sindh doing about Hari? They can't afford to have so much manpower wasted.

Mahabir Singh (Dehra Dun)

How many times has Leela Chitnis been married?

Twice, to be exact. Have you any objection?

Dilip Dani (Ahmedabad)

Don't you think that Sushila Rani, your new secretary, would have been happier in her previous post as a school teacher?

Sushila Rani is a beautiful woman and as a school teacher in a native state, where women move in veils, she was like a beautiful flower in wilderness. Beauty needs a setting to blossom. I think Sushila Rani will be quite happy in "filmindia" if she doesn't succumb to the matrimonial flea-bite like Rita Carlyle.

Prem Parver (Bangalore)

Is it time that Director Kardar intends filming Dewan Sharar's "Love In Mārble", the beautiful story that appeared in "filmindia"?

Where have you been all these days? Kardar has been shouting about this production for the last eight months. Dewan Sharar has been staying at the Cricket Club of India all these months to write the story. Both of them together will take a longer time to produce the picture than Shah Jehan did to build the Taj Mahal. By the way, next time insist on calling Kardar a producer. He likes the new designation.

B. R. Vijayanarayan (Hassan)

What is your opinion on married girls from good society joining the film industry?



Shanta Apte appears once again in "Duhai", the new Sunrise picture, directed by V. M. Vyas.



10 MINUTES OF SILENCE!

It seems, Urmila has subjected Banerji (and herself) to the punishment of "10 Minutes' silence" for his being late by 10 minutes.

Alright! But, then, why this extra attention to the watch? Time won't fly—We assure her. It will take its own time!!

Oh! how silly these lovers are—and how fascinating!!

They make a fascinating pair in

Prabhat's

TEN O'CLOCK

Directed by: RAJA NENE

HINDI
"दसबजे"

Starring
URMILA, BANERJI, VASANT THENGDI, MANAJIRAO

MARATHI
"दहा वाजता"

Starring
RATNAMALA, KULKARNI, & BABY SHAKUNTALA

A FAMOUS PICTURES Ltd., RELEASE!

SOON AT **CENTRAL** BOMBAY



Anjali is one of those sweet little ladies of the Indian screen who always give good work without being in the limelight of stardom. Anjali Devi in "Uljhan" a social story of Acharya Art.

This is a problem for the individual to solve. If the husband happens to be a jealous type, the wife should not bother about the films where she has to be half the time in the arms of a stranger. But if the husband is broad-minded and if the woman has special talents and if their economic circumstances insist, then a risk can be taken. A general advice, however, would be for the married woman to keep away from the screen.

What has happened to Circo's "Nai Duniya"?

We'll see what has happened to it after it comes to the screen. I am sure a lot has happened.

Miss Sushma Oberoi (Lahore)

Don't you think that Madhuri looks Motilal's elder sister in "Sasural"? Isn't it time, she started playing roles which Sunalini Devi plays?

There are many like that—not Madhuri alone. But you mustn't size her up with Motilal as the standard. Moti is growing smaller every day and even little Vasanti will one day look like his grandma.

Philip Abraham (Mangalore)

I have fallen deeply in love with "filmindia's" new secretary. If I come to Bombay, would you please introduce me to her?

There are many producers in Bombay waiting to be introduced to her, not to mention the directors and the glamour boys who, nowadays, call on me under some pretext or other. Very shortly, I shall have to provide Sushila Rani with a body guard. The other day, she was mobbed at the Central Cinema by a crowd of college students and she missed two reels of the picture she had gone to see. Can't a man have a beautiful secretary without other people falling in love with her every day?

M. Siddalingana Gonda (Uchchangidurg)

What do you pay to your new secretary?

My respects. Sidda-what-not, you are a very inquisitive person. You are asking business secrets. What use are they to you in that jaw-breaking hole where you live?

M. A. Hafeez Sufi (Lahore)

Who earns the most, the producer, the distributor or the exhibitor?

The distributor earns the most. He draws blood from two banks—the production and the exhibition. The producer generally loses; when he starts earning he becomes a distributor to earn more. The exhibitor generally pays for all the fun of the other two.

What is your private life?

It is as public as it could be made. Some things I can't help but have to be screened to save the world a blush.



Shobhana Samarth maintains her reputation for charm in "Shobha" a social picture of Wadia.

At The **MAJESTIC** CINEMA, BOMBAY

and in the principal cities of Northern India.



Love

Lovelin

Dainty-Da

and

Daring-Dra

BOMBAY TALK

Production, bringing a b
smile all over the nation

Starring:

MUMTAZ SHANTI and ULL

with

MUMTAZ ALI, PRAMILA, SURES
PITHAWALLA, JAGANNATH.

Dialogues:

J. S. Casshyap.

L
Sa

Screen Play and Direction by:

AMIYA CHAKRABARTY

BASAN

Sastry K. (Madras)

I want the home address of Leela Chitnis for certain business. Please don't think otherwise.

I am not thinking otherwise but Leela happens to be a married lady and you can't afford to be so uncertain about your "certain business". Be a little more certain and I'll give you the address.

Vinay Kaul (Lallaguda)

May I know the address of the famous writer Dewan Sharar? I want to take his advice on film stories.

You couldn't find a better man. Dewan Saheb has trained many a young man to be a good film writer. Being a sincere man he gives his advice free, though he charges heavily for his stories. Write to him c/o The Cricket Club of India, Marine Drive, Bombay and you will find him a polite correspondent.

Vijay Chand (Hoshiarpur)

Is Saigal married at Hoshiarpur? How many sons has he got?

Now, who is interested in knowing whether Saigal was married at Hoshiarpur or Timbuktoo or for that matter whether he was married at all. All that we are interested in is the last song hit he sang and the next one which he will be giving. Hear him sing in "Surdas" and you will want to know where he was born and not where he was married.

M. N. Tanna (Pretoria)

What made Saigal join and Motilal leave Ranjit?

Money. One came in to earn more, the other went out to do so.

Virendra K. Bhalla (Aligarh)

I have an eye for acting and an ear for good music. Where am I to get the best of them simultaneously?

See pictures of New Theatres featuring Kanan Bala or wait till my secretary Sushila Rani comes to the screen.

K. Anil Kalapa (Cannanore)

How are the future prospects regarding the supply of raw films? Is it possible that some studios will have to be closed on this score?

Not in Bombay any way. Studios in Bombay are constructing more doors to admit free-lance producers.

What happened to the English version of "Raj Nartaki"?

It was shipped to America and now Producer Jamshed Wadia is wondering what has happened to it. By the way, the film didn't go under the "Lend And Lease" plan, but neither did it seem to be under the "Cash And Carry Plan".

Miss Shanti Sinha (Ranchi)

Please let me know the home address of Miss Mumtaz Shanti?

Shivaji Park, Dadar, Bombay.

R. N. Mindha (Jodhpur)

Someone told me that Protima Das Gupta is married to a Mohammadan?

She also told me that. The man is one Lt. Huq. Has Protima done anything wrong?

Dr. A. S. Sangha (Jhudo)

Is there no hope of Jayshree appearing on the screen?

Every hope. Wait a bit. Let Shantaram get started and Jayshree will soon be on the screen.

Zakir Raza (Fyzabad)

My friend says that you are fond of ladies. Formerly you had Rita Carlyle as your secretary, and now you have Sushila Rani. What is the matter?

Nothing is the matter. I am a perfectly normal man and as such being fond of women is the most natural attitude of life. Many, who find fault with me, would be only too willing to step into my shoes if only they had the chance to do so.

Amar Nath Saran (Allahabad)

Is there any remedy against our warden who objects to our having photos of film stars in our room?

Place his photo in the midst of the stars. He might relent.



Madhuri has now become a free-lancer. She will be now starring in "Mazaq" a social picture of Raja Movietone directed by Mr. Zahur Raja.



Fresh Fun for Filmgoers!
More Money for Exhibitor

BOMBAY TALKIES

MAKE THIS
DIFFERENT PICTURE.....

MUMTAZ SHANTI

and

ASHOK KUMAR

IN

"KISMET"

WITH

SHAH NAWAZ, V. H. DESAI,
MUBARAK, P. F. PITHAWALLA,
PRALHAD, DAVID, Etc., Etc,

Producer: **S. MUKERJI**
Maker of "Bandhan" & "Jhoola";

Director: ***Gyan Mukerji***

For Fuller Information, watch
November "filmindia" .....

K. Johri (Delhi)

I have got a romantic story and I wish to send it to Producer S. Mukherjee of the Bombay Talkies Ltd.?

Please don't. Just at present Mukherjee is not in a mood for romance. There is tragedy in his heart and he feels like killing his heroines.

Narendra Singh (Jubbulpore)

Rama Shukul was my colleague in school and college. I wrote to him personal letters but he never cared to reply. Is it true that people after becoming stars forget their old friends?

You have said it. And this Rama of yours is such a lazy guy that he misses all appointments with his male friends.

Who is the better artiste: Chandramohan or Motilal?

Both are very good in their own fields. Ask any of them and he will tell you that he sleeps with Art every night.

Thakur Shishma Singh (Bebhar)

Leela Chitnis being the mother of so many children still continues to play the role of a girl in teens. She makes the picture look thoroughly unnatural and one has to pity the director. Why can't you change her mind and remind her of her age?

Show me one man in the entire world who has guts enough to remind a woman of her age and get away with it. I am quite a bold chap but don't ask me to do impossible things.

Kumari Toola (Sukkur)

Where have Iladevi and Rajkumari of "Achhut" gone?

Rajkumari, once a N.T. star, is now a married woman. She seems to have retired from the screen. Iladevi is in Lahore, back at her old occupation. She also seems to have left the screen alone.

What has happened of Durgesh Nandini of "Pardesi"?

She has become Anjali Devi now and is seen in "Bachelor Father" and "Uljhan", two social pictures of Acharya Art Productions.

Where is Miss Rose nowadays?

Rose has just been taken up by the Prabhat Film Co. and will star in "Nai Kahani", their new social story.

Ramakrishna Dubey (Bilaspur)

Is it true that Shantaram is going to start his own film concern?

Nothing is true of Shantaram's plans unless they take place. A month back Shantaram was supposed to have purchased the National Studios. He got up on the dais and lectured about having done so to the entire staff. Today, we learn that some one else has taken the studios. Two years back, Shantaram was talking about getting the Technicolor process into India. That process is still in Hollywood. Now, Shantaram talks of producing "Shakuntala", that inimitable classic romance of Kalidas. Let us, however, wait till it is on the screen. It is quite likely that Kardar may produce the subject first. Don't hitch your entertainment to these big directors. They change so often.

G. H. E. Vanker (Durban)

Before introducing "filmindia" to my fiancee she used to call me the "Great", but now to my surprise she calls you the "Great". May be she has fallen in love with you?

Don't be alarmed. I am long way off. You can still hold her. As regards falling in love, don't worry. No one falls in love with me because I am not a very agreeable person. Couple of them committed the mistake and now they are cursing the day they met me. Tell this to your fiancee.

Why are the Indian pictures so long?

Because our Producers require a long rope to hang themselves with.

Will Devika Rani marry again?

Why shouldn't she, if Mr. Right comes along.

Prof. M. D. Tandon (Aligarh)

I am greatly interested in Kabir's life. May I know when "Bhakta Kabir", the picture advertised in your "filmindia" is coming to the screen?

I think this picture has already been released in some North Indian stations. It ought to be in Delhi very shortly. See it and let me know what you think of it.

Akhauri Baikunth Nath (Ranchi)

People always complain about your partiality to Ranjit and Kardar pictures. They say that you are a puppet in the hands of these two big financial concerns. How far is the allegation true?

People accuse me of all sorts of things. They have often called me a drunkard but no one has

SUSHILA RANI

In the August issue. we had promised our readers an autographed photo of Sushila Rani, expecting a reasonable number of replies.

By the end of August, the number of replies, mounted up to several thousands and we decided to distribute 2000 prints to selected readers.

This decision has brought upon us the wrath of thousands of other readers, who accused us of favouritism among many other things.

The directors of the Filmindia Publications Ltd., have therefore decided to insert a special three colour art plate of Sushila Rani, autographed suitably for the Divali occasion, in the November issue, so that all readers may get a choice photograph of Sushila Rani—something worth framing and keeping.



BEWITCHING BEAUTY

VEENA

IN A DYNAMIC ROLE

IN

ASIATIC PICTURES'

"YAD"

—A Soul-stirring Drama Of Human Emotions, Depicting Life As It Sobs and Smiles in Millions Of Indian Homes—

STARRING:

MAZHAR KHAN
V E E N A
S A T I S H
A Z U R I E
INDIRA DEVI
SHAHZADI
H A D I
and others

A Mazhar Khan Production

Direction:
MAZHAR KHAN

Screenplay & Dialogues:
PANDIT SHIV KUMAR

Songs
POET ARZU LUCKNAVI

Music:
K. DUTTA

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ASIATIC PICTURES - MAIN ROAD DADAR-BOMBAY 14

seen me lying in the gutter. Some producers call me a blackmailer but not one of the blighters has ever come with money in his hand to buy me off. On the other hand some of them don't even pay my advertising bills. Some film stars think that I "womanise" but not one of them has ever offered to share her bed with me. Journalists call me a thoroughly bad man holding all the producers in terror, yet I am told that these very journalists hang like leeches to the producers and demand their pound of flesh in film advertising. We can't help the people talking. If you choose to believe things about me, by all means do so. One more won't make a difference to me.

J. T. Joshi (Ajmer)

What is an ideal husband for a film actress?

The man who has the knack to forget that he was ever born, whenever needs arise.

Mrs. Sati Gidwani (Karachi)

Married girls are not blessed with children while unmarried girls are— Why?

What has mere marriage to do with children and why does any one need blessings to have children? Children are the practical result of the cause and the effect theory. Procure a good cause and there is no necessity for blessings.



nehaprabha is all dance and grace in "Ever Yours", A Navyug picture.

To Friends and Fans

Friends and fans of "filmindia" don't seem to realise the important fact that to give a decent, saleable magazine every month, I have to put in at least some hours of solid work every day.

In their utter affection for me, they just do not allow me to do any work and either call on me at all hours or phone me up at all times.

Some people expect me to get them jobs as actors or actresses with different producers. If I could get them jobs so easily, I wouldn't be doing hack writing today. I would be running an employment bureau.

Some come to me with their literary abortions which they modestly call a film story. A particular friend of mine, quite a nice chap otherwise but for his passion for writing, made me rewrite his film story almost scene by scene. He will sell the story and get his money alright, but I had to give him forty courtesy lunches and a couple of hundred hours of my time, which I could have otherwise used to write "filmindia".

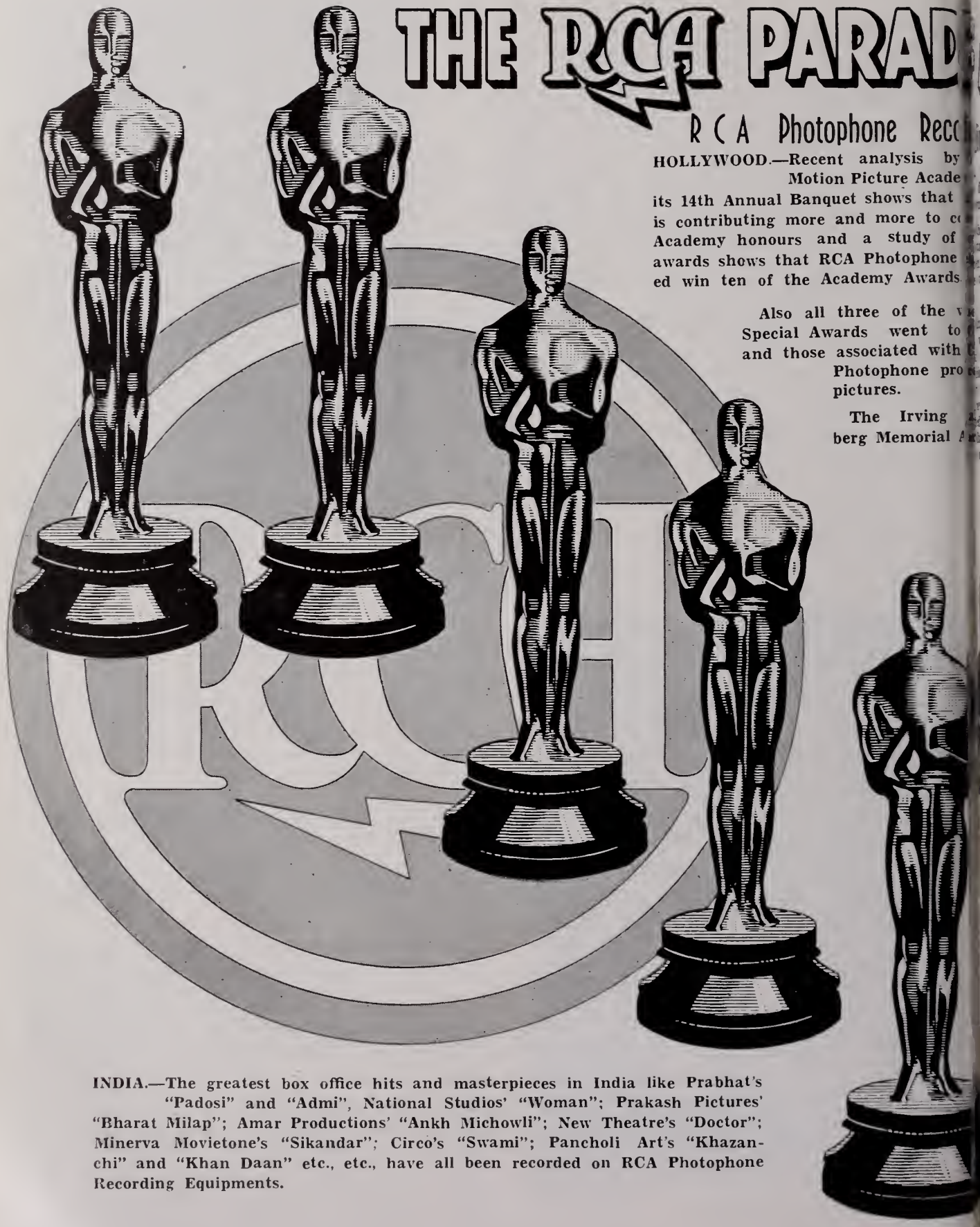
There is another type of visitor I often receive. He begins by inquiring after my health—though I have never been seriously ill in the last twenty years—and ends by looking at my beautiful secretary. I don't know why this type has to come to "filmindia" to see a beautiful woman when our clubs and public promenades are full of good-lookers every evening.

Still another type is the average sponger who drops in with unerring accuracy during tea-time and settles down to read all the evening papers, expecting me to give a political commentary on the possibility of the Allies opening a second front.

At this rate I shall have to close my own front doors very soon. I don't mind receiving occasionally good friends as visitors and welcoming business friends, but the idlers who come here thinking that my office is either a club lounge or a railway station waiting-room are definitely unwelcome.

I am very much in earnest about myself, and I am sorry I have no time to waste uselessly over people like these.

BABURAO PATEL.



THE RCA PARAD

RCA Photophone Reco

HOLLYWOOD.—Recent analysis by Motion Picture Acade its 14th Annual Banquet shows that is contributing more and more to c Academy honours and a study of awards shows that RCA Photophone ed win ten of the Academy Awards.

Also all three of the Special Awards went to and those associated with Photophone pro pictures.

The Irving berg Memorial A

INDIA.—The greatest box office hits and masterpieces in India like Prabhat's "Padosi" and "Admi", National Studios' "Woman"; Prakash Pictures' "Bharat Milap"; Amar Productions' "Ankh Michowli"; New Theatre's "Doctor"; Minerva Movietone's "Sikandar"; Circo's "Swami"; Pancholi Art's "Khazanchi" and "Khan Daan" etc., etc., have all been recorded on RCA Photophone Recording Equipments.

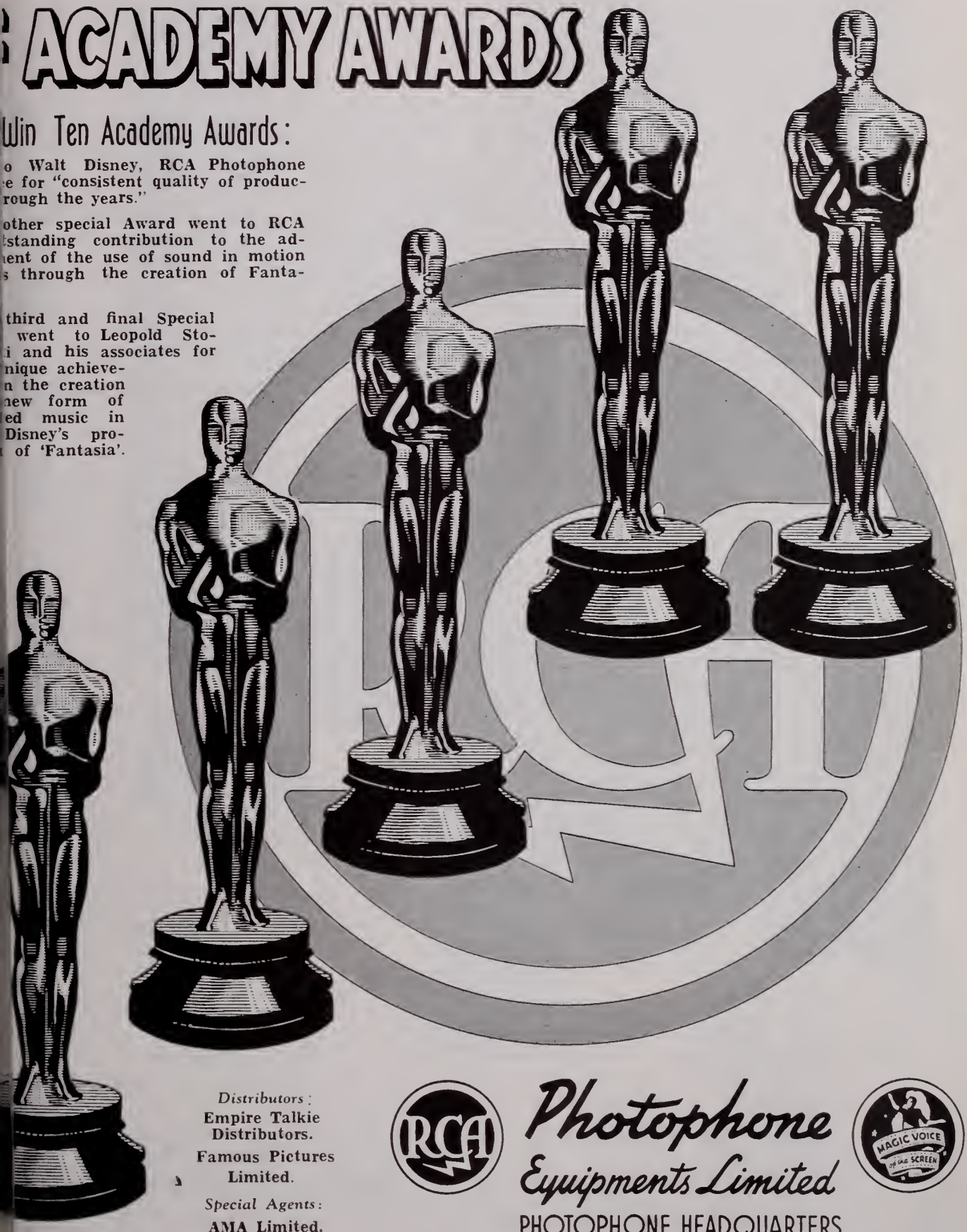
ACADEMY AWARDS

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rough the years."

other special Award went to RCA
standing contribution to the ad-
ent of the use of sound in motion
s through the creation of Fanta-

third and final Special
went to Leopold Sto-
i and his associates for
nique achieve-
n the creation
new form of
ed music in
Disney's pro-
of 'Fantasia'.



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DAMAJI

Cast

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- ★ LONDHE
- ★ BAPURAO PAWAR
- ★ S. BHONSALE, SHETE
- ★ MISS LEELA
- ★ LALITA PAWAR
- ★ KUSUM DESHPANDE

Our Next :

पैसा बोलतो आहे (*Marathi*) : नरदनारायण (*Hindi*)

Story : *Scenario :* *Direction :*

Vishram Bedekar

Silver Screen Exchange

399 A LAMINGTON ROAD. BOMBAY 4

"Give Us A Real Kiss" Says Sushila Rani

A Plea For More Realism

By : SUSHILA RANI

To the majority of us, falling in love is a common experience and has in fact become a natural thing. We have educated ourselves into believing that this is no crime. Romance has become as palatable an article of diet, as any other, which gingers us up to no great measure. But somehow, the Indian screen has never shown to us, love in its real romantic colour. Instead of making it look natural, the screen has done all it can to cloak and camouflage it to the point of unconvincing artificiality.

It is agreed by all of us and critics shout from house-tops that the screen should represent life in its realism. Why then is this false sense of decency and modesty in representing romance in its true colours practised on our screen?

We are not at all bad imitators. We have been seeing pictures from Hollywood and many a director has unfailingly and unblushingly incorporated parts of a plot, some particular emotional situation, some flourish of technique, which called for our admiration. These have all found their way into Indian films, and honestly speaking, added to their betterment. While this is the case, why can't we be more enterprising and choose some more things which would add spice to our lives—I mean, the handling of love scenes in our Indian pictures.

PANDIT INDRA AS LOVER

In India, there is a strange misconception about kissing — that it is done only in the "immoral" West, and therefore we should abstain from showing it in our Indian pictures.

Had the objection been based on hygienic grounds one could permit it till the time pyorrhea was considered incurable and the "Odols" and the "Listerines" were not discovered. But in India, personal morals are always wedded to religious instincts and somehow through centuries our people have come to look upon kissing as an irreligious practice and therefore immoral.

The other day I asked Pandit Indra, a staunch pillar of orthodoxy, whether he had ever kissed his wife.

Panditji was shocked at the question. He looked suspiciously at me to ascertain whether I had gone crazy. When the question upset him so much, why speculate about the actual kiss! And Pandit Indra has been married twenty years. Being a woman I sympathise with his wife. There is at least one woman in modern India who has lived twenty years without getting a single kiss from her husband whom she has loved every minute of those twenty years.

Strangely enough, the very same Pandit Indra, in his capacity as a writer for the screen has written hundreds of sex-tickling songs and numerous passion-laden romantic situations suggesting advanced stages of human relations beyond the ordinary stage of mere kissing. How odd that from his million romantic situations, which he sold to our producers over so many years, he could not steal one kiss for his devoted wife who has been waiting all these twenty years, for perhaps the most spontaneous and harmless expression of a man's love for a woman!



Panditji perhaps runs away when a maiden asks him for a kiss, condemning kissing as an immoral institution.

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Director: Kumarsen Samarth.

HERE'S TO HINDU MUSLIM UNITY!

EKTA

INDIA'S FIRST SINDHI PICTURE

with a foreword by Sjt. **JAMSHED MEHTA**, Chairman, **HINDU MUSLIM UNITY BOARD.**

Director: Homi Wadia.

and

HERE'S to a cause that is dear to the hearts of INDIA'S MILLIONS!

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INDIA'S SECOND ENGLISH TALKIE

J. B. H. WADIA'S UNIQUE EFFORT. Will it picture the present struggle of India for independence?

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ANKH-KI-SHARM ♦ MITHI MADHURI

WADIA MOVIETONE, Govt. Gate Road, Parel, Bombay

Can misunderstanding of human relations go further?

Professional writers like Pandit Indra quote Kalidas in and out of season, claiming him as their literary ancestor, all the time forgetting that Kalidas's romantic poetry, with its intimate descriptions of sex-glamour, has soothed many a sighing heart.

But why go to the graphic descriptions of Kalidas in the sixth century? Let us come back to Pandit Indra, in the twentieth century. Writes Pandit Indra in a song of "Return Of Toofan Mail" a Wadia-Ranjit picture:

"अभी छोटी हूं बालम जवान हो ने दे,
ज़रा सेजों का साजन सामान हो ने दे."

This is a prayerful appeal of a young maiden to a persistent lover who wants to take her to himself.

The literal translation is:

"Please wait, oh sweetheart, I am still too young,
Wait a while till I am ready for your bed."

In these lines Pandit Indra puts the hero in a devilish hurry to pull an immature maiden to bed, while he himself perhaps runs away when a maiden asks him for a kiss, condemning kissing as an immoral institution.

Panditji calls me a sister and I can't turn round and call my brother a hypocrite. But can I stop others from doing so?

Why can't we be more reasonable and understand real life and show it as naturally as possible?

CANINE PERSUASION

As I write, I can't think of a single Indian picture where I have seen a good love scene. Most of the love scenes I have seen on the Indian screen remind me of the canine persuasion we so often see in our streets. For instance, in a typical love scene in our pictures, we are shown a boy and a girl meeting in a garden or by the banks of a river. The girl gazes with her "heavenly" eyes (being in love!) and the boy approaches her. The girl then runs away from her lover, either out of "modesty" or to show the deftness of her feet (which are invariably far from beautiful) and an instant later the boy goes in chase. This process is repeated from tree to tree or from stone to stone if they are on a river bank.

One would imagine they were competing in a hundred yards dash and when at least they do happen to come close together, they seem to show a curious disregard for the voluntary impulses of nature. The hero still stands exactly three feet away and bursts out into a pathetic wail, which we are asked to believe, is a love song. At best this is amateurish and unreal love. The audience which is keyed up to a keen point of expectancy is disappointed (though few have the courage to admit it). But the same thing is repeated in every picture which makes me wonder what has happened to our "intelligentsia".

Our Indian traditions have trained us to think on peculiar lines—that love is something unnatural. At least, that is the impression one gets from seeing these Indian pictures. Leela Chitnis and Ashok Kumar were a fine romantic team, but whenever it came to a love-scene, the most that a director could do was to bring them tantalizingly close to each other, and cause undue tension in the minds of the audience and leave it at that.

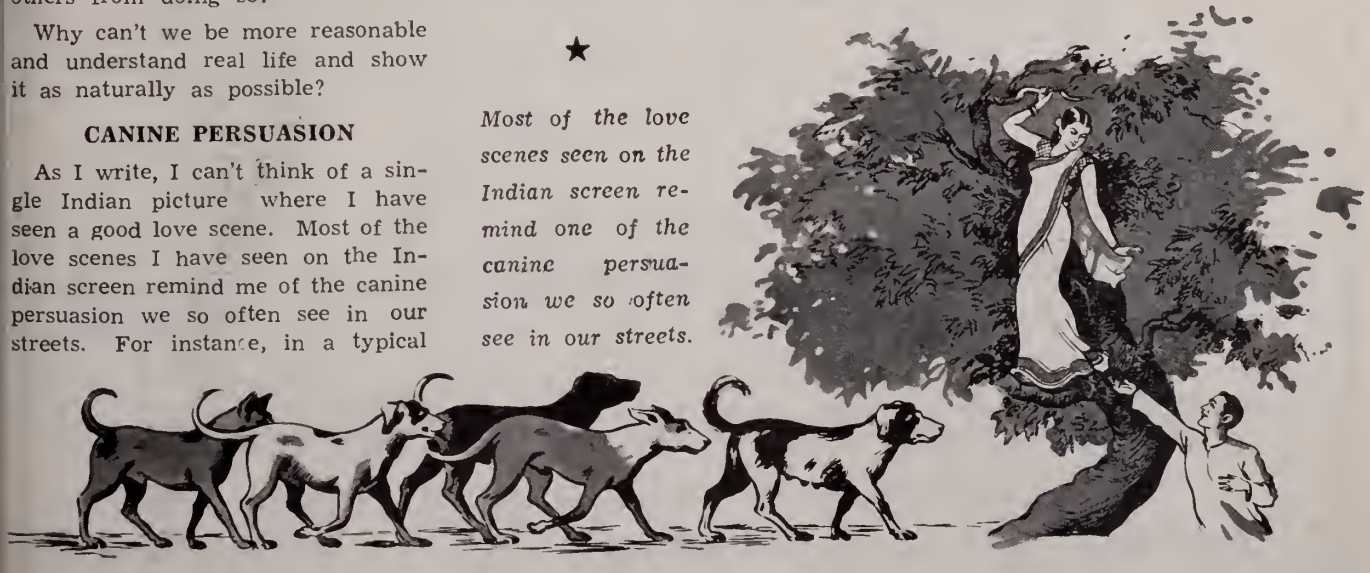
LOVE IS FIRE

I cannot think of any love that could be so easily conciliated by merely seeing at each other's face —or by touching the hand of the beloved, or worse still, resting cheek to cheek. Aren't we told that love is a fire that burns both the lover and the beloved? How then can one subdue this fire with long-distance love-making? Real love is not contemplative, but impulsive. Spontaneous self-expression is what is needed at that supreme moment and so in a love scene, kissing should not be considered as anything out of the way.

I am sure many of you will, as Pandit Indra did, condemn me for writing this frankly, and I can already hear quite a few thousand voices screaming at me—"You must be a person of a romantic bent of mind to advocate this...." Now, I ask you, which of you, who have been in love, can honestly say that you have not felt the desire for kissing? On the other hand, one misses it by its conspicuous absence in our films. Perhaps this sounds revolutionary or like a voice in the wilderness, but there is no getting away from the fact that it is a natural consequence to love. If it can

★

Most of the love scenes seen on the Indian screen remind one of the canine persuasion we so often see in our streets.



Leading Distributors of Provincial Pictures in the South Now Enter Hindi Field With:-

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Bezwada **Guntakal** **Secunderabad**

be done in life, why not in pictures? Or stop saying that our pictures are mirrors of the real life around us.

Have we not been thrilled sometime or other by some of the famous screen romances such as "Marie Walewaska", "Marie Antoinette', "Camille", "Men In Her Life", "Gone With The Wind', "Son Of Fury"?

When sane and sober human beings of the West can lend such realism to their love tales, what is preventing our producers from following in their footsteps?

If they think that the first kiss on the screen will create a communal riot, they are mistaken. The descendants of Adam and Eve will never quarrel over a kiss unless an indiscreet one is delivered at the wrong address.

Love is a beautiful feeling by itself. How much more would its value be appreciated, if it was sincerely and feelingly portrayed on the screen! There is no need to be ashamed of showing reality.



After his remarkable success as a director of "Kurmai", which picture was declared to be a beautiful symphony of the art of story-telling on the screen, Director Nanda is now in charge of "ISHARA", the story of the famous writer, Dewan Sharar. "ISHARA" is the maiden picture of D.R.D. Productions.

Our ancient legends, our romantic stories, all abound in numerous and vivid descriptions of love—sometimes becoming so sensuous as to make even me, a 'moderner' blush.

We read of Majnu stabbing himself to death for his lovely Leila. They tell us that Farhad broke his heart and head waiting for Shirin. So died Romeo for his Juliet and a million other loves die every day sighing for their sweethearts.

Will our screen deny to these people a glimpse of reality through their favourite screen idols? Perhaps, the screen might console them for what they miss in their own lives.

Or shall they die waiting for a kiss like the Urdu poet who wrote:

"पसे मुर्दन, बनाये जायेंगे सागर मेरी गिलके,
लबे जांबख़्श के बोसे मिलेंगे खाकमें मिलके."

("At least after my death, when cups will be made of my dust,
And sweet maidens will drink their fill from them;
Oh, boy, will I then get kisses,
Which I missed in this Paradise of God.")



t least after my death, when cups will be made of my dust, And sweet maidens will drink their fill from them;
Oh, boy, will I then get kisses, Which I missed in this Paradise of God."

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IN THE MAKING

PRATIGYA

By: **K. S. DARYANI**

Directed by: **NANDLAL JASWANTLAL**

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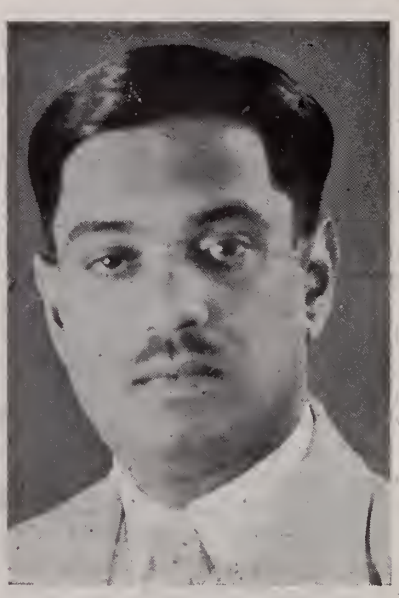
Starring:

MOTILAL — SWARNALATA — VEENA KUMARI — SUNETRA — BHUDO ADVANI — MEENA — HARI SHIVDASANI

Film Music Of The South

"Choose Thy Song" Says The Writer

By: R. SATAKOPAN (Madras)



Mr. R. Satakopan

They say that music is the language of the gods but when it comes from the "gods and goddesses" of the South Indian screen it seems to lose all its divine melody. A three hours' stay (often it is four and even more) makes it appear a three years' presence in Dante's Inferno; and for the folly of the payment made at the counter the penalty has to be paid in full.

Without dragging any particular picture, director, actor or actress into the mire it is worthwhile to give most of them a piece of the patron's mind and feeling about their idiosyncracy, if not idiocy.

Heroes, especially heroines, are selected for reasons which will not stand scrutiny. A fine tune sung in the radio and heard invisibly through the wireless, a word of recommendation from a friend who has his own axe to grind (in course of time he grinds it in company with the director), a desire to secure acquaintance or to reward a friendship once contracted (don't ask why and what) and a host of other suspicious reasons get into the field for which the penalty is paid by the ignorant public who are led away (or rather misled) by spicy and coloured advertisement.

Not that God's creatures must be found fault with. God made them (in theory at least) and therefore let them pass for men and women. But they have no business to make their unwanted appearance at public expense. The world will be thankful (though it may not be the better by it) if they confine their presence to the directors' antechambers.

It is the common excuse that the stars—they have very little resemblance to the things of that name either in Hollywood horizon or in the blue sky above—are selected for their (in the directors' judgment which is often very poor) musical talents; and for this faulty and criminal judgment — God have mercy on it—they make a cold-blooded butchery of the language of the gods.

First, their very figures with their unseeming curves and bends seem surely to have been intended by the Invisible Almighty to be invisible from the outside world—at least on the screen which is intended to hold up high ideals and ideas. Some are so fair that charcoal would make a chalkmark on the face. Others are such a huge mass of protoplasm that they would do better to run round the world before they think of a screen career, shedding one ounce of flesh at every step. In the South, thanks to the blunted vision of our screen deities, these creatures of god are taken wholesale and wholesome. No one could object to anyone earning and choosing a career, but the objection is only against their *public* acting, when they are least fit for it.

To match the angles and streamlines comes the dress. To the protruding (on all four sides, if not more) waistline is added many a waste line. They have to be seen to be believed, and truth is stranger than fiction. Thus for instance a South Indian "Sita" will bear no comparison to the Sita of Ayodhya. She is here, not rarely, a miniature mountain, gasping for breath at every step and for every song. Rama will bear no resemblance of ever having wielded the bow and arrow —leave aside the havoc he is depicted in the epic to have played with those mighty weapons and supernatural prowess—nor could any one say by a look at his broken walks and sunken limbs whether at all he could have broken Siva's mighty unliftable bow for winning the fair hands of his beloved wife.

Conversation is the least part of their qualification—the style, the mode of utterance, the bend of accent and the force of delivery. The golden days of the movie era seem a million times better by comparison; and when, as it sometimes happens, the talking machine fails and makes the talkie a silent movie what a welcome relief it gives!

Music is their hallmark, and for that they are chosen. For this piece of disservice to humanity which the directors make in their finds—or rather misfinds—the stars (excuse me for using an inapplicable name) make a clean murder of them.

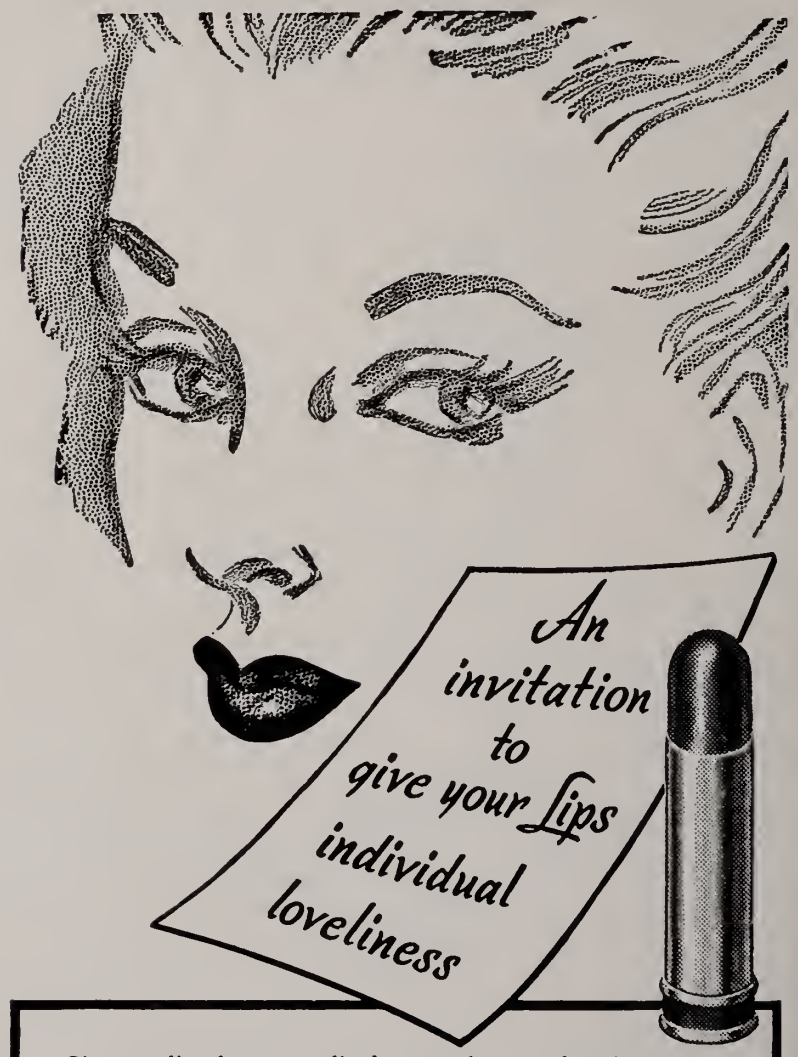
Trivial scenes turn poetical and musical; and a dialogue that could end in a couple of straight minutes is extended to cruel and curved twenty. Lovers in actual life must needs have infinite and impossible patience if they were to commit the folly of imitating the Southern Filmland, and conduct the love scene in full dress music paying attention to *ragams* and *thalams*, and making mincemeat of the sacred situation. And in what are considered to be rapturous situations our "stars" present themselves most distracted with their awful and woeful turning of their eyes, first to the director (their godfather and creator), then to the musical accom-

paniments, then to the cameraman and lastly to the appreciative lookers-and-hangers-on.

How sympathetic Dame Nature and all the crores of deities of the Hindu mythology play second fiddle to the demands of the South Indian Filmland needs a mention. The starting of the rains, the bursting of the thunder and the peeping out of the Sun all synchronise to the closing of the full-blooded music. The fearful Yama will be marching along yawning on his gory buffalo timing his arrival to the closing of the long-drawn-out music by the unfortunate dying man. Yama and his victim would appear to be meeting by engagement, and the nicety with which the mortally prostrated man would begin and end his music would make no pretensions of his impending doom.

Music there should be, but there is a limit for everything. Our directors—I speak with special reference to the South—would do well to remember that too much of sugar makes it sour. In a maddening chase after tunes every particle of aesthetic sense—if there is any—is lost. Hindi tunes found to be popular in South Indian markets are immediately adopted in local vernaculars. What a perversity of judgment and how awkward the result! The net result is that the charm of the original tune is lost in the clumsy mimicry. Originality seems to be the least part of our directors' (and even producers') valour.

It is said as a worthy piece of advice to ladies choosing saris, "Know Thy Colour". And it needs no argument to prove that a particular colour and pattern that matches a lovely little fair girl will work only havoc with one who is an embodiment of a rosewood, big-size almyrah. So also it may well be said to our 'stars' and their directors, "Choose Thy Song". Let it be limited, and also appropriate and applicable to the scenes. For in most of the pictures in these parts there are songs and songs everywhere but not a drop to relish.



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THIS STARDOM RACKET

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Stardom is too cheaply won in India. What sort of a film industry is this where every actress who isn't an 'extra' is a star and every actor who has the cameras focussed on him is a star? To begin with, many of them are being presumptuous when they call themselves actors and actresses — let alone stars.

Acting in India is still at the amateur stage. Any small town amateur performer is likely to turn in as good a performance as many of our so-called big stars. Which of us has not taken part in amateur theatricals at sometime or other? I have on several occasions stood before the footlights gesturing dramatically and spouting emotional passages.

When I compare the quality of my acting with that of some of our stars I feel that according to Indian film standards I was 'star' material. Still, I did not dream of calling myself an actress. I was just playing at being an actress and I was too too amateurish I thought. Yet here we have professional actors and actresses giving equally amateurish performances but calling themselves stars and earning large salaries.

Are they not ashamed to earn salaries which they do not deserve? You will say that this is a case of sour grapes and that I would jump at the chance to earn a large salary in the same way. True, who would not like to earn 3,000/- a month and to have a large fan following? But if I had this chance of stardom I would live up to this high film title and strive to improve my acting.

I am not talking of actors like Prithviraj and Chandramohan who



Spots some young woman who is easy on the eye and offers her a contract.



.....gesturing dramatically and spouting emotional passages.

are truly fine artistes. Prithviraj gleaned a great deal of knowledge from his work on the stage, while Chandramohan is what you might call a born actor. Unfortunately actors like these are all too few. I refer to the majority of actresses and actors who are composed of young women chosen to star in a film without having had any experience of acting before and young men whose only previous claim to being actors was that they once played the Romeo in a school play.



Surprise — sudden opening of the eyes and a convulsive opening of the fingers.

In Hollywood, one often reads of a young woman hitherto unknown who suddenly becomes a star overnight. Look into her past and you will find that she has been toiling in the extra ranks for years or that she has had years of experience in a School of Dramatic Art or in some travelling theatre company.

LOW STANDARD OF ACTING

What happens in India? A director or producer *spots* among his friends or acquaintances, some young woman who is easy on the eye and he immediately offers her a contract. She may be a complete nit-wit and she probably knows less about acting than she does about the death rate in Alaska; but she is given a leading role in a new film and called a star. Even the best of directors cannot show her how to be a great actress. She probably gives a very feeble performance but because the public is so used to a low standard of acting they accept her as a new star. But why should the standard of acting be allowed to remain so low? How can the standard be raised when college boys with three school plays behind them are put into highly dramatic parts and stand as typical examples of the present Indian star?

If there is any training to be done (and training must be done) it should come before the young actor or actress is allowed to star in any film. Once they attain stardom they feel they have attained their goal



Purely a primitive situation from "Roti", a National picture. Sitara and Sheikh Mukhtar seem to have a good meal which the little monkey seems to grudge.

and do not try to improve themselves in any way.

If it was a little more difficult for them to reach stardom they would try harder and incidentally be better performers. There is no school where the intricacies of the histrionic art are taught. No place, where they can learn about poise or the art of screen make-up. Therefore they can only learn these things from experience and from watching other stars before the cameras. The only way they can gain this experience is by starting if not from the bottom then at least at a point mid-way on the ladder of success. Small parts in films will give them a chance to watch the stars. I do not say they will always learn how to act from the stars. But by watching the faults of the other actors or actresses they will learn what not to do.

THESE COLLEGE DEGREES

A few of our actresses started their careers as dancers on the stage and this training has given them the poise they need for film work. Poise is so important. How can a gauche little unknown who has never before been in a studio be expected to display poise before the cameras?

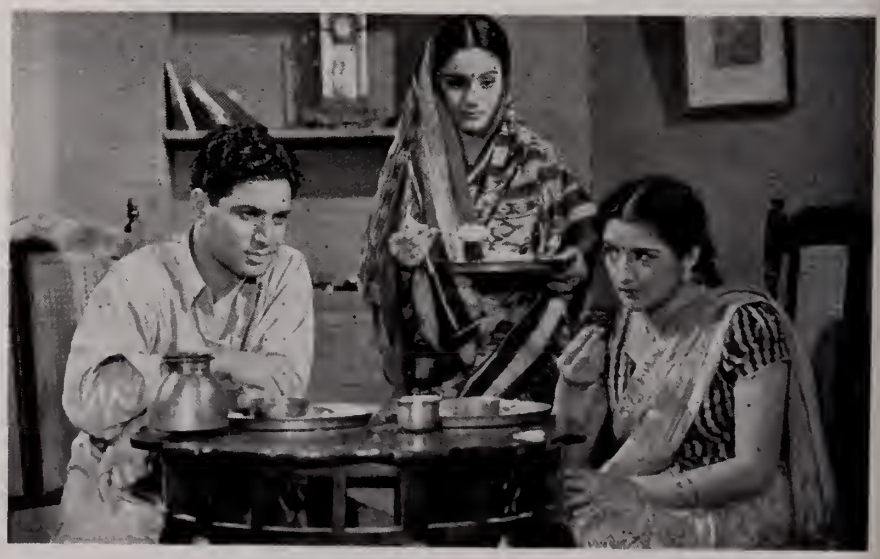
So many times I have asked actresses how they have become famous and they say "Oh Mr. So and-So the director, asked me if I'd like to work in films and I agreed. It was very easy and I became a star overnight when my first film was released." If it was as easy as that then you can understand what a poor thing this acting business in India is.

When I ask an actress if she learns anything from American films she is immediately on the defensive and says "No, I don't think they can teach us anything about acting." The colossal nerve, some of these actors and actresses have! America may have some lousy actors but there is 'puh-lenty' our artistes can learn from Hollywood.

Some people say that if we had more college girls in the film industry the standard of acting would be improved. I disagree. True, it needs intelligence to be able to really tackle a difficult part but it does not stand to reason that because a girl has a college degree she will be able to act. I have known many graduates crammed with books who are absolutely lacking in the natural intelligence, humour and sparkle necessary in the person who would be a star.

Our present style of acting is like that used for Gilbert and Sullivan operas. It is exaggerated acting. Surprise is expressed as in the good old silent days, by a sudden opening of the eyes and a convulsive opening of the fingers.

Our standard of acting will only improve when the little tin gods at the head of the industry stop this stardom racket!



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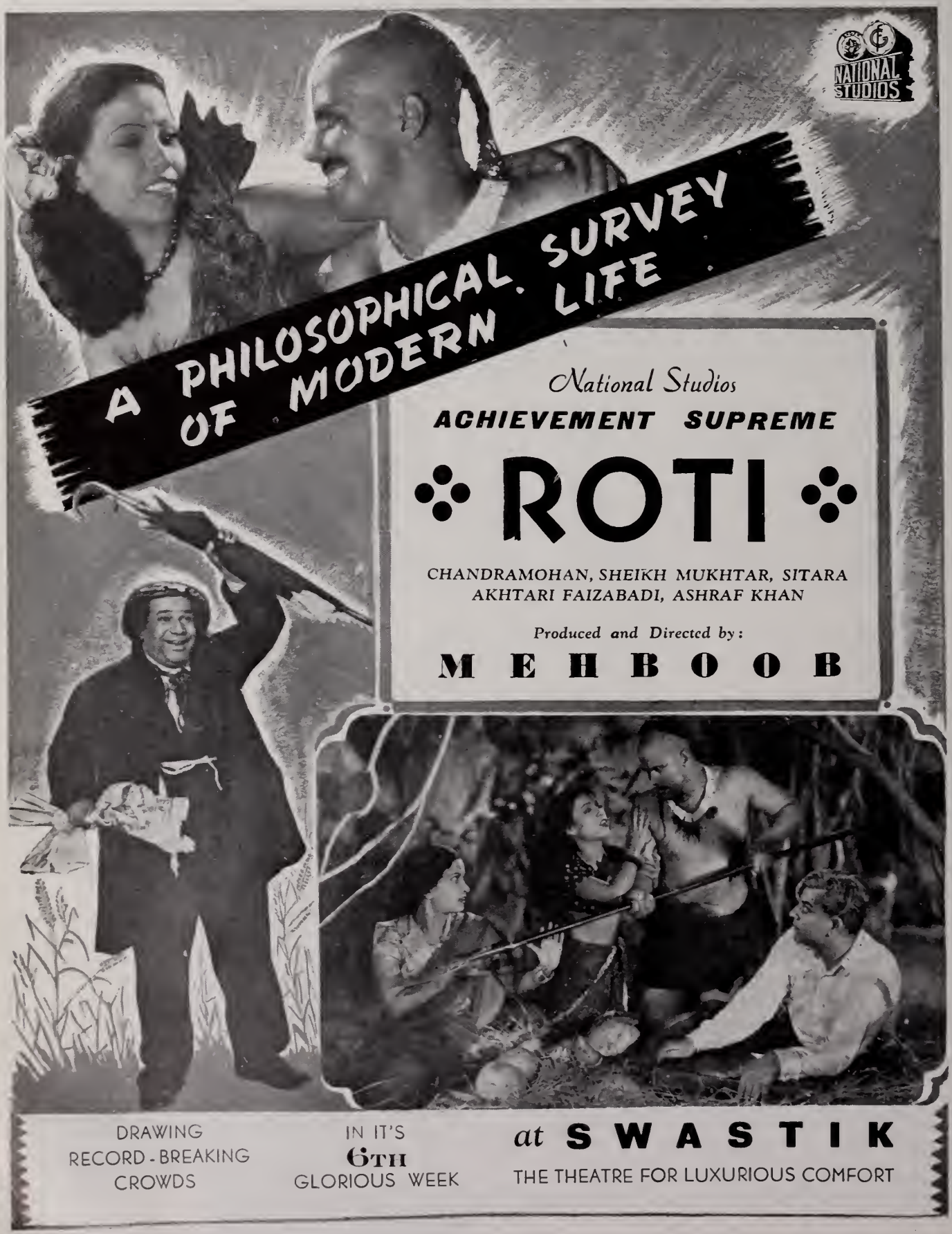
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The Congress Sphinx Speaks At Last

Sardar Vallabhbhai Suggests Production Of A Congress Historical Film

(By: Our Special Correspondent)

"My mind is entirely occupied with the Congress and the coming movement and I am not at all inclined to give any thought to any other subject. I have a one-track mind. At one time I can attend to only one thing. It is different with our leader Mahatma Gandhi. His mind is a huge cupboard with air-tight drawers. He can close one and open another at a moment's notice, without loss of efficiency anywhere. But that achievement is beyond me. So I shall be much obliged if you leave me alone."

These were decisive words and Sardar Vallabhbhai's forbidding countenance was even more stern and austere than usual. I lost almost all hope of getting him to talk about films, but being too seasoned a guy at this interviewing business I refused to give up effort. I reminded the Sardar of Bardoli that during my previous calls he had promised to say something when the All India Congress Committee Session was in progress. The sphinx seemed to relent when reminded of his promise and in his cold, steely manner asked, "So what do you want?"

"As you have very little time, I desire that you may say in your natural, blunt way whatever you can say about films and their function in our present-day society."

The valiant Sardar seemed to wear a faint smile, sort of a silver lining to a dark cloud, as he observed, "That is to say, I lecture and you take down what I say. No! That does not suit me. Ask your questions and I shall give the replies."

That was good. I was getting on. I shot at him at once "You do go to see pictures off and on and you do not shun them altogether as your leader does, I suppose?"

PLANNING ENTERTAINMENT

"I do see films sometimes but I can't say that they are my pet pastime. I do believe with Gandhiji that most of them are no more than trash. I am convinced, however, that our films can be turned into an effective medium of propaganda for the National Movement for an all-round regeneration of the people. I feel that we must have clearly laid out plans on what is good for the people even in the entertainment field and these plans must be resolutely carried out when we have the power to enforce them."

For a moment I thought I was listening to the President of the Congress Parliamentary Board and not to the leader of the Civil Disobedience Movement the Congress had pledged itself to launch. Finding him on the right track, I ventured with "Do you expect to get that power in the near future and in that case, make some plans for producing educative and propaganda pictures?"

"Yes, the Congress does expect that India will very soon be a self-governing country and then I have no doubt that in its nation-building activities, the provincial ministries and the Central Government will formulate and execute plans which will include exploitation of the films for educative and propaganda purposes."

"I am very pleased to know this from you who was President of the Parliamentary Board that once controlled the policy of seven provinces of India. But should we, indeed, need we wait to do as much as possible through private enterprise till we are in full possession of political power to carry out our plans?"

"Nobody says that. You are a special representative of the most prominent and influential film journal. It is your business to rouse the conscience of the film magnates to produce films that will combine entertainment, social education and national propaganda for millions of our masses."



Sardar Vallabhbhai Patel, patriot and leader.

"Yes, I entirely agree and interviewing you on this subject is part of the business that "filmindia" regards as its own. "filmindia" has always done its bit in building up intelligent public opinion by interviewing political leaders and other prominent personalities."

Going in this strain for some time when I actually stopped I discovered that the Sardar of Bardoli, inspite of his well known impatience, was a very good listener. "I am pleased to hear all this" said the Sardar thoughtfully, "I am sure your efforts will not go in vain, when a propaganda and education ministry in an India enjoying independence comes into power."

I continued "But for producing educational and propaganda films the leaders concerned must give a helping hand to such of the producers who will venture to do something in this useful field."

As soon as I spoke about the national leaders giving a helping hand, he looked up, stared at me and said, "Do you mean to say that our national leaders do not help the producers? When some studio in Poona made a pro-prohibition film, I helped it by allowing a scene of a meeting to be shot, which I was addressing and it is there in that film. Some of us do go to inaugurate new films and sometimes re-



Here is an interesting situation from "Damaji", a socio-devotional picture of New Huns Pictures.

pent for doing so because those films turn out to be very poor material, whether as propaganda or good art. The film producers must give some serious thought to their duty to the country and not merely to their profits. They must understand that they have to render a service by satisfying a social need of the people and intelligent public opinion must awaken them to their social duty and responsibility in this matter. If the desire is there, a good deal can be done, even without there being a National Government with definitely laid out policies."

FILM THE CONGRESS

"Will you make some definite suggestions so that some of us may work on that basis?"

"I shall do so with pleasure. But as I told you, I have not given any thought to this subject. I am unable to do so just now. Besides, my mind is preoccupied with quite other things than this subject of films. I however remember one thing: that your magazine recently distributed a supplement which purports to be a specimen scenario for a short film about Lokamanya Tilak's life and times. That specimen needs much improvement indubitably. It speaks of original research by some one, but it seems to me that the writer has not carefully studied Tilak's life. There is no reference whatever to the Home Rule agitation and the close co-operation between Tilak and Mrs. Besant in the Home Rule Campaign. Gokhale, Baptista, Kelkar, Khadilkar and last but not least Gandhiji must figure in a Tilak biographical picture. Lokamanya Tilak dominated the National Congress in his last days and Gandhiji has been doing so for the last twenty years. Indeed, a big film which will trace the evolution of the National Congress since the early eighties of the last century to this day is a subject that I can suggest off-hand. It would be an excellent educational feature for millions of our unlettered masses. After all how many even among our educated men and women have read Dr. Pattabhi's, Ambika Charan Muzumdar's and Mrs. Besant's books on the rise and growth of the Congress? A film would oblige even English-educated idlers"———

And here for the first time I noticed a real hearty, sarcastic smile on his lips because he was saying "And when we become free we shall add a reel of the Congress Session in which the Congress will be dissolved because its function will have then ended."

And then appeared Miss Maniben Patel, the Sardar's daughter, and I had to bid the old leader a good-bye.



"Come along, sweetie" says Shahu Modak to Shobhana in "Shobha" a Wadia picture.

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OUR REVIEW

"Roti" Leaves A Bad Taste In The Mouth!

Mehboob Fails To Deliver The Goods!

Morbid Story With No Entertainment!

"Roti" took a year in making. It should have cost over three lakhs of rupees. It was planned as an ambitious production of National Studios Ltd. by Producer-director Mehboob. Mehboob had the control and the run of the entire studio and the best equipment money can buy. Nothing was denied—no unnecessary hurry — no haphazard thinking, in short, all that an artist requires to reach his ideal was given ungrudgingly to Mehboob to make "Roti' a great picture.

Actually, "Roti" has become a thoroughly disappointing picture. It neither tells the story of its grim theme perfectly nor does it entertain the audiences in the light-hearted way in which some of the other Indian pictures do.

In short, "Roti" fails to attract as a motion picture. At best, it is an erratic assemblage of some good ideas at long intervals padded with a lot of unconvincing nonsense throughout its fifteen thousand and odd footage.

When I saw "Roti", I had tears in my eyes. In a moment I realised that Mehboob had wasted all his valuable experience; that the National Studios may now have to stop production; that our film industry even after its thirty years of existence should still be where it was before it began on its career in India; that even after years of training we could not produce a decent picture after being provided with all facilities and finance; that my own labour of years as a critic had failed to improve those that produce our pictures and thus contribute to the stability of our film industry.

Yes, I returned home a sad man. "Roti" had forced the realization on me that we must have really educated men as our film directors. Mehboob, good lad that he is, seems to have failed to size up the immense potentialities of the subject he was handling. The philosophical and the psychological demands of the subject entirely escaped him with the result that the picture has become an insipid, lifeless portrayal of a grim day-to-day story of human life.

A STORY OF CONTRASTS

As a matter of fact one finds more story and interest in the printed booklet of "Roti" than in the actual picture.

R O T I

Producers:	*National Studios*
Language:	*Hindustani*
Story:	*R. S. Chowdhary*
Screenplay:	*Vajahat Mirza*
Songs:	*Arzu, Ah and Behzad*
Photoplay:	*Faredoon Irani*
Audiography:	*Y. S. Kothare*
Music:	*Anil Biswas*
Cast:	*Chandramohan, Sheikh Mukhtar, Sitara, Akhtari Fyzabadi, Ashraf Khan, etc.*
Released at:	*Swastik Talkies, Bombay.*
Date of Release:	*25th Aug. 42.*

Director
MEHBOOB

The picture opens with some symbolic scenes of hunger and starvation. Some of these scenes are very well taken but they are all presented in a crude and morbid mould suggesting that life has nothing redeeming to offer save stark tragedy.

An attempt is made to show a contrast between the rich and the poor but the scenes used to portray this aspect of life are so sharp and crude, that the gulf between the two conditions of life looks like a bottomless abyss unbridgeable by human endeavour. And yet in a few hours a street beggar, by a slight confidence trick, jumps across the abyss and settles down as a leader of rich men.



Director Mehboob

If the idea in the story was to awaken the social conscience of the rich and well-to-do in favour of the starving poor, the picture fails to do that and on the contrary succeeds in making the less rich grab more wealth to be away from the slimy, chilly claws of poverty as portrayed in the picture.

While depiction of poverty should enlist sympathy and feelings of fellowship, the type of poverty shown in "Roti" arouses revulsion in the mind of the audience.

The writer claims to introduce a sort of a philosophic character, "Bhadak", in the picture. Bhadak preaches to the poor to be bold and grab the good things of life and incites the rich to commit crimes and be richer. And at all times he mocks at the world, suggesting thereby that all human efforts in whatever direction are misguided and doomed to failure. Surely, that is not the message that "Roti" was produced to tell, though the failure of the picture strangely enough proves that perfectly.

"Bhadak" is played by Ashraf Khan a well known stage and screen actor and his performance is so crude and appearance so slovenly

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- **Khanjar**
- **M. Shaffi**
- **Ahmed**

Story, Scenario & Direction
M. NAZIR

Produced by
R. S. LAKHANI

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(BHAI)

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- **Gulab**
- **Shanta**
- **Anwari**

Story by **M. Nazir**

Starring:
?
?
?
?

Production Manager:-
M. SHAFFI

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"10 O'clock" a social picture of Prabhat presents some unique drama on the screen.

that whenever his face is seen on the screen, all philosophy dies a premature death. This character therefore fails miserably to maintain its role of philosophic punctuation to the story.

GREED AND LOVE

A beggar in the street, by a confidence trick, suddenly becomes Seth Laxmidas the gold-king of the city. For the sake of allowing some melodrama we make our peace with the idea. We are now shown scenes portraying the greed of Laxmidas for money. He piles up money by ruining many and by murdering his partner.

Somehow the motive for murdering his partner by locking him up in the strong vault is not strong enough. The partner seemed to be a nice, obliging man and did not seem to come in the way of Laxmidas. On the other hand he seemed to favour the union between his own daughter Darling and Laxmidas. The murder incident therefore does not fit comfortably in the general design of the picture.

However Laxmidas proceeds with his greed unabashed and yet finds a heart to love Darling. We are told in the booklet, that this feeling of love for Darling is the genuine goods with all its spiritual glamour not admitting any coercion. This is rather inconsistent with the greedy portrayal of Laxmidas. In his previous life as a beggar on the pavement we are only shown Laxmidas's desire to become rich. After he actually becomes rich, in no way whatever are we given an evidence of his sex-complex or of his amorous self.

If Laxmidas had wanted to marry Darling because she happened to be a rich heiress one can understand the desire as contributory to his greed for money. The drama would then have looked natural. But to imagine a type like Laxmidas, gold-greedy, heartless, disloyal and a criminal to possess a spiritual glow of genuine love makes it rather a tall story to believe. It is a psychological contradiction we don't easily find in life.

Darling knows about the murder of her father and plays the game of Laxmidas with the solitary idea of wreaking vengeance on him. The role of Darling is played by Akhtaribai Fyzabadi, a well-known crooner. One only wishes she had not played it. The role is supposed to belong to a beautiful sophisticated daughter of the rich. Akhtari turns it into a sort of a gift for the crude and ugly.

Now we go through several scenes showing the money-making abili-



Ashalata comes to the screen after a long time in "Sukhi Jeevan", a Paramount picture.

ties of Laxmidas. They do not help the story at all and can well be deleted without the picture suffering in any way.

IN HOODOOLAND

Then one day Laxmidas and Darling go on an aeroplane trip, but on the way the aeroplane makes a forced landing and drops them in some Hoodoo land where they meet Balam and Kinari and their band of junglefolks.

We are told that in this land of simple folks, people live in tune with nature and that there is no greed and no starvation. It is a sort of a primitive Utopia. Balam is their Chief, by virtue of his huge size and Kinari is his mate.

Here Mehboob makes an attempt to impress us with something unusual but ends by being ridiculous. The scenes in this land prove a cheap attempt to ape some Hollywood Hoodoo pictures. The only intention seems to be to show the bare thighs of Sitara and her dancer's legs. If Mehboob has counted on this idea as a box-office attraction, I must say that he has failed in it. The entire atmosphere in this Hoodoo land is artificial and unconvincing. The dances of Sitara have no school and with the rhumba music going on, one can not find out whether one is in the Hawaiian wilds or in India.

Sheikh Mukhtar looked a Hoodoo Chief in the role of Balam. But that is all. He couldn't act even a wee-bit when later on he had to face some emotional situations.

Laxmidas and Darling are well received in this Hoodoo land and well nursed and looked after by Balam and his tribe.

We are told that gold had never entered those regions and because we accept this fact meekly, a lot of gilt-edged philosophy is imposed on us through the conversation between Darling and Kinari.

Another disgusting shock we get in this Hoodooland is the sudden sex-consciousness of Darling who suddenly falls in love with Balam. Though later on we are told that it is because of the higher qualities of his heart etc., yet the early scenes portrayed on the screen suggest a perverted sex-starvation on the side of the girl who subordinates her intellectual demands to the physical hunger. And yet Darling is an educated, streamlined, sophisticated, modern, wealthy girl. One wonders whether she looked upon Balam as a good stud-bull.

Somehow Laxmidas and Darling manage to leave that land with the pet pair of buffaloes belonging to Balam and Kinari.

Missing the buffaloes Balam and Kinari come to the city to recover the animals and get a cold reception from Laxmidas.

With the arrival of Balam and Kinari to the city a lot of hotch-potch, which only Mehboob could allow, appears on the screen.

THE DIRECTOR FAILS

After going through numerous



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Pramilla is fast improving and she reaches the top in "Basant", a picture of Bombay Talkies

unconvincing and bitter experiences Balam and Kinari escape from the city with their buffaloes.

Laxmidas, on the other hand, fails to land the goods in a speculation and escapes with his gold and Darling in a motor car.

Both the parties meet on a sand desert, which comes into the picture for the first time, and there, though Balam is prepared to share his water-bag with Laxmidas, it is refused and both Laxmidas and Darling die in the desert. Though, I can't understand why Darling should be made to pay the extreme penalty when all throughout the story she keeps on being good.

Does the story suggest that we should all go to Hoodooland and live like Balam and Kinari? If not, then why was Darling killed?

Seeing "Roti", one is forced to the unpleasant conclusion that Mehboob has bungled badly as a director. He is generally good for action pictures in costumes, but he shouldn't pretend to handle themes which demand philosophical flights and psychological subtleties for proper interpretation on the screen.

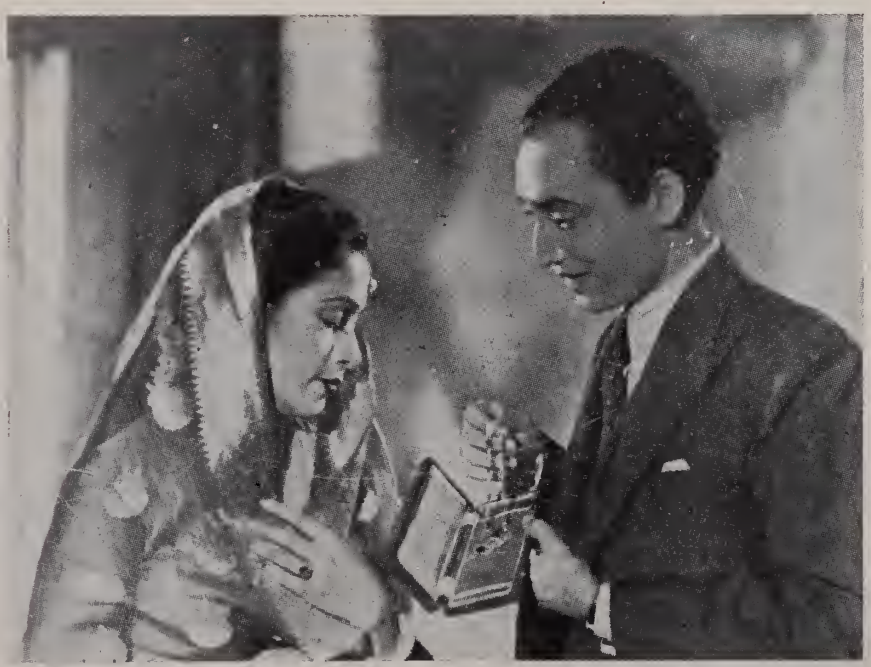
No one gives a really good performance in the picture including the great Chandramohan. Sitara strikes some pleasant spots a couple of times when dancing. And that is all the entertainment the picture has pretensions to.

The photography is quite good throughout, but for some of the crazy angles used to accentuate effects. This technique is now obsolete and is not found even in Russian pictures where it originated. These crazy shots divorce reality from the drama and the audience suddenly becomes camera conscious. The best camera work is the one that is not felt by the audience and a cameraman should never permit himself to use these technical jerks which take the audience away from the story—be it even for a moment.

The sound recording is far from satisfactory and at places the shrill, metallic sounds contribute to the morbid atmosphere of the story.

I would not like to see "Roti" again, nor pictures like "Roti" on the Indian screen.

And yet my heart goes out in brotherly sympathy to Mehboob who had given us brilliant pictures like "Woman", "Watan" and "Jagirdar" in the past and I hope he will make up for this lapse by giving us some brilliant work in future. One failure does not necessariiy condemn a good director. The defects of "Roti" are principally due to the writers round Mehboob who could have made the picture more logical and human, had they only strived.



Protima always liked little trinkets and she is quite thrilled when Kishore presents one to her in "Kunwara Bap", an Acharya Art picture.

The Price Of A Soul

(By : Khooshie L. Punjabi)

(The characters in this story are entirely imaginary and do not refer to any living person—The Author)

Knowing full well my aversion to private tuitions, Professor Hussain should never have saddled this on to me. But because he has a heart entirely of gold, he expects at least a little angelism from everyone, even from me. Therefore, irritated as I was, it was not possible for me to refuse coaching up Madhurika in World History and English, for an hour a day.

Sometimes it would take much more than an hour because she was always so tired and sleepy. However, it was plain that she was trying her best. It seemed to be a case of "the spirit is willing but the flesh.....".

One Saturday afternoon she was really tired. Nothing seemed to enter her head. But as my M.A. examination was still miles away and her First Year examination would be over in a short while, I persevered.

I tried to explain why the Roman Empire was no more, but to no purpose. Madhurika had frankly gone to sleep, with her head resting against the library bookshelf. She was just a plain looking Gujerati girl, about 19. Two plaits of thick black hair reached almost to her knees.

And here I was in the dusty and dirty overcrowded library of my 'Alma Mater', foolishly gazing at Madhurika while she slept like an exhausted child. And then she awoke with a start and apologised profusely. After a little while she asked, "Will you stand me some tea, please?" I must have hesitated, because at once she added, "I'll give you the money tomorrow."

It seems Professor Hussain had told her how extremely poor I was, and how I had to give three tuitions to wooden-headed daughters (women seemed to be my destiny!) of the idle rich, in order to exist.

Madhurika and I went to an Irani Restaurant and had an anna worth of potato wafers and a 'single' cup of tea each. After which she brightened up a little, and for the first time in my life, I went and sat on the Marine Drive with a girl!

She told me she was the only child in the family. She was born at Jaumpur, the capital of Jaumpur State. Her father who was in charge of the local primary school earned a meagre sum of eighteen rupees per month. He was an angel, but her mother—.

Ever since her childhood Madhurika had been pampered and petted by her father. It was always she who garlanded the 'honourable' visitors to the school. She was taught to sing the "Vande Mataram", and to recite, parrotwise, "God Save the King".

When a little older, she would sing folklore songs and dance self-improvised versions of rustic movements. And when the Raja's wife presented him, after much labour, with a son and heir for which a "garbha" was held, Madhurika danced and sang for it.

The Raja was so delighted with her that she was given a State scholarship to go to a High School at Baroda. And after she had passed her Matriculation, the Raja ordered that she go to Bombay and join the Presidency College. Her fees would be paid. Her books would be supplied. And for her maintenance, she would receive thirty rupees every month.

Bapuji had wanted her to stay in the University Settlement, but her mother—. And so she had to stay with her mother's sister, whose husband worked as an accountant in some big goldsmith's shop. They lived in a small tenement, in a lane off Kalbadevi Road. Madhurika gave the thirty rupees, as they arrived every month to her aunt. She was given two annas every day for her tram fare.

But Madhu (it seemed much



"Will you stand me some tea, please?" said she, "I'll give you the money tomorrow."

more natural to call her that) was not complaining. She wasn't the sort who would. I was the first person, besides Professor Hussain, she had talked to, since her arrival in Bombay. It was but natural that everything was being blurted out.

Soon after her entry into her aunt's house, it was apparent that all was not as it should be. It seemed the uncle wasn't doing well in the office. And so the maid servant was dispensed with, and Madhu was made to do the housework, except washing vessels and clothes, so that "when you get married you'd know how to look after h's house."

She would be woken up at five every morning. She had to prepare tea, get the water ready for bath, buy vegetables, come back and cook; have a bath, snatch a meal and rush to college. In the evening again she would have to cook the meals and then she would get very tired and rest her tired lids before long.

So that although she had been in Bombay since June, (and now it was February) this was the firs time that Madhu was seeing the sea, while the sun was setting, and the play of the rays on the crest: of the little wavelets delighted her heart considerably.....

* * *

Next week Madhu sat for her exams and returned to her Bapuji. Her name appeared at the bottom of the successful candidates' list. I was expecting her to fail miserably, but then, of course, I hadn't reckoned with the angel in the garb of Professor Hussain.

Madhu returned in the middle of June and joined the Intermediate class. But now she lived under a constant shadow. Due to her poor examination results her scholarship was in danger of being stopped.

And, in the meanwhile, her aunt's house had become a veritable hell. Her uncle had taken to drinking and many a time he failed to return home at night. And then her aunt would get very wild and throw things about, and scold and abuse Madhu for no fault of hers.

And so 'life' went on till January, which month brought them bad news all round. Madhu s scholarship ceased. Her uncle had swindled his firm of five thousand odd rupees and spent the money in drink and such like, and was now about to be prosecuted.

There was much debating and discussion on how to handle this. Late into night, almost every day, they would talk and talk. And more often than not, the uncle and aunt would end up in a free fight.

Madhu was not being sent back. She was doing all the housework, which her aunt had no desire to do. Besides, her fees for both the terms had already been paid. And she volunteered to walk to, and back from college to save the tram fare.

And then her father retired and had henceforth to manage, as best as could be, on a pension of ten rupees per month.

So that for Madhu, the starvation line extended from one end of the horizon to the other.

* * *

But now her aunt, who with all her faults was a dauntless fighter, took charge of the situation and tried to find a way out. She went and saw Sethji, her husband's employer, more than once and in the end prevailed upon him to come to their house, to see "if there wasn't a way out".

But things were hopelessly dismal, and there seemed to be no way out, said Madhu unless—.

"Unless what, Madhu?" I asked.

We had walked across to the Oval and were sitting on one of the benches. Some college boys were playing cricket, while their girls watched. And the setting sun's rays trickled through the leaves of a palm tree to dance on Madhu's face. And a tear drop from each eye fell on to the books in her lap.

"Unless what, Madhu?" I asked again.

"Sethji wants a wife."

I do not know how long we sat silently. The sun was no more and a stray star or two had already started twinkling.

An almost inaudible whisper, "He is sixty and has already got a wife."

"Madhu, is there no way out?"

"Yes. Suicide."

"No other alternative?"

A very long pause. I could almost hear the struggle going on inside her. And every now and then a tear would drop on the books in

(Con. on page 65)



"I would feel happy if first it was you—" said she coyly.



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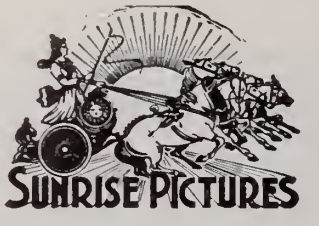
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★ **Mirza Mushraff** ★ **Zarina**

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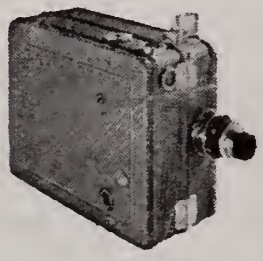
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(Con. from page 61)

her lap. And after a very long interval, she said, "Yes there is. He has offered alternative terms."

* * *

And then I left her home. Next day instead of going to college she came to my room. She sat down while I prepared some tea.

"What should I do?"

I said that was for her to decide.

"He is offering to pay one hundred and fifty rupees every month. And uncle will be spared if either of the proposals is accepted."

"Auntie says I could send fifty home, give fifty to her and keep the remaining fifty for myself.

"What would you do?"

"You mean what I did do?"

"You see, Madhu, when I had passed my Inter, I was suddenly told there was no more money. My father had left a good bit for me, but as I was young, his brother was in charge. And one day he went and got himself declared insolvent.

"He had surreptitiously kept back most of his property. I could have sued him, but in our world Justice is only for those who can afford it. And knowing that there is One who knows all, I dropped it.

"I was thinking of giving up college. But I met a very lonesome rich woman. And she saw me through the next two years. Just before my B.A. results were out, she died."

"Why did you do that?"

"So that my soul should survive! There are those who would barter their souls so that their bodies may thrive. I chose to vend the body so that my soul should survive!

"I could have married her. But such a marriage would have shackled my soul in chains. It would then surely have withered away."

* * *

Next day I saw Madhu at the college. Her eyes were red with much weeping and her little shoulders stooped with misery. And she said she had decided that her soul should survive!

That evening we sat on the Marine Drive while the sun was about to complete his daily journey.

Madhu said, "May I ask something of you?"

I said, "Please do."

"I would feel happy if first it was you."

And her little hand edged towards mine till I clasped it. Her eyes looked earthward.

* * *

It was arranged that she receive the money from next month, but the Sethji should wait till after her exams, late in March.

And so on the 7th of March, which happened to be Madhu's birthday, she and I went to Matheran. In the train Madhu sang a folklore song, softly.

"What does the song mean, Madhu?"

It was a song of thanks. A girl would sing it if she was getting a good husband. "When I was a child," said Madhu. "I had performed "Murakat'."

"What is 'Murakat'?"

"Unmarried girls do fast and 'Puja' to Goddess Parvati, for five days in the month of 'Ashad', every year for five years. On the first day we would plant some wheat in a little earthen pot. And on the fifth night we would be awake the whole night. And at dawn we would go to the village lake and submerge this wheat.

"We were told that if we did this. Parvati would grant us good husbands."

"Did she?"

"I don't know."

And then the little train at last chugged her way into the quaint station of Matheran. A coolie carrying our suitcase, we walked over to the Bombay Hotel. We bathed and dressed and sent for our dinner in our room.

After it was over we sat silently. Occasionally we would hear the bells which the wayfarers wore to



Wasti gives a splendid comedy performance in Kardar's "Sharda" a social story.



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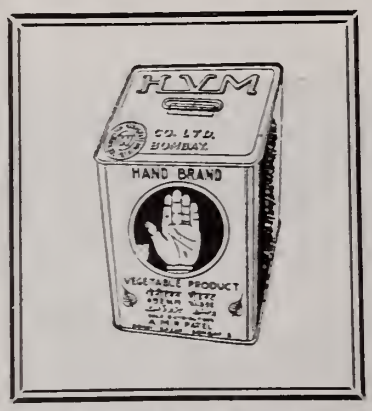
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frighten the snakes away. And now and then from the window we could see the glow of a hurricane lantern. which lit the path for someone. And sometimes we would hear the soft thud of the rikshaw-walla.

Madhu asked "May I dance?"

"Please do."

Then Madhu took out a 'thali' from the suitcase. filled it with some flowers, 'kunku' and camphor. She lit the camphor and then holding the 'thali' in her left hand. burst into a dance.

And after a little while she softly sang her song of thanks as she danced. And then she put 'kunku' on my forehead!

I sat there watching and listening. And after a while she put the 'thali' down and did a 'garba' round and round me. And she sang a very plaintive melody. And then the song was over and she sat down at my feet. And she touched my feet with her forehead. I gently lifted her up.

And then the world stood still!

On the 3rd day we returned to Bombay. Madhu was extremely depressed and nervous. And when our train entered the tunnel near Thana, she said softly. "Perhaps some day when you have a home, and want someone to look after it. perhaps then—.

"Oh but what am I saying. Forgive me, dear.... By that time I suppose I'll be a confirmed prostitute!"

And then the train thundered through the tunnel, and the deafening clamour drowned her whispered sob.

Madhu finished her examination on Friday the 24th of March, and on Sunday the Sethji was to come and Madhu was to "render unto Caesar—"

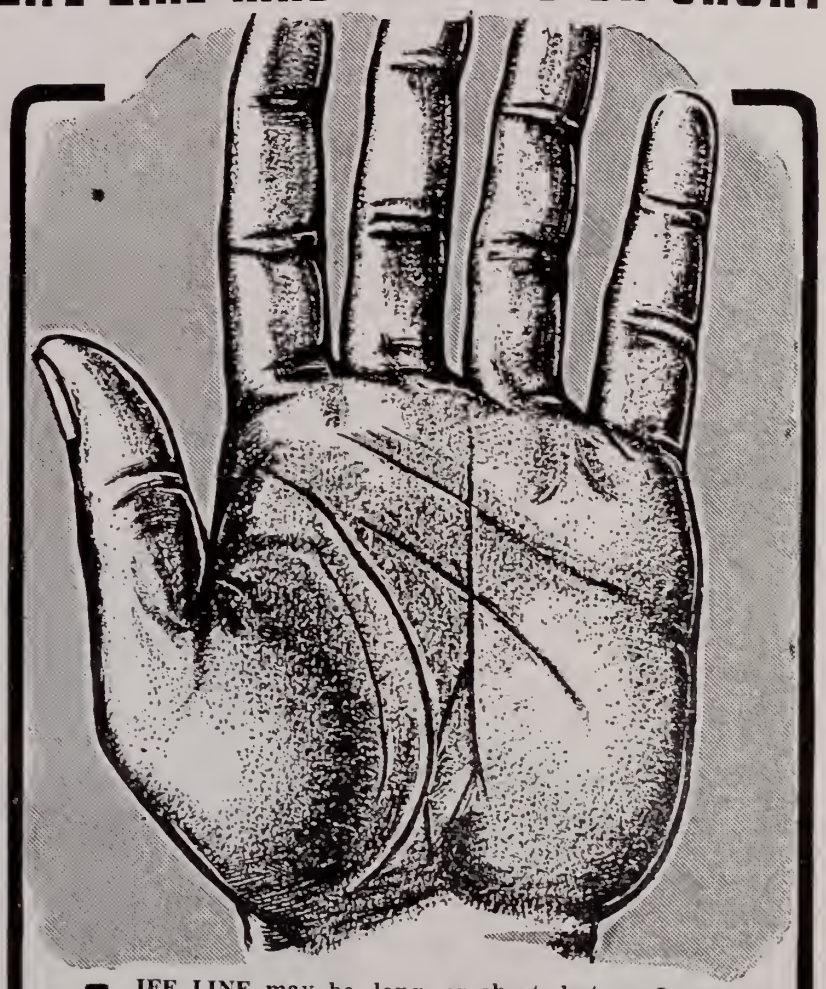
And on that day Madhu sat by the sea, watching the sun sink into the cool depths. And darkness was spreading over this world of ours'. The children who had been playing, were wending their way home and their joyful cries were receding.

But Madhu knew that after the night was over the sun would rise once again, and there would be brightness and warmth once again.

And so Madhu went 'home'. As she entered, she saw Sethji talking to her uncle. And an imperceptible shudder shook her body. He was an old man with more than "one foot already in the grave". Brown blotches spread all over his flabby face, — Stooping shoulders, — Protruding belly, — Shifty eyes behind gold-framed glasses. And a drooping whitish moustache!

Madhu walked into the inner room. And after a while Sethji entered it and clumsily closed the door.

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NATIONAL STUDIOS (Bombay)

"Roti", their ambitious production of the year, has been released in Bombay. The picture seems to have appealed to certain sections of the public who like to see stark realism on the screen.

These people have already sold out their studios to Mr. K. M. Modi after a bit of competitive struggle with other offers. It is evident, therefore, that they will not be producing any new pictures. However, they have still got some pictures ready, namely "Apna Paraya", "Jawani" and "Lalaji".

D.R.D. PRODUCTIONS (Bombay)

Opening out with a huge splash of publicity, D. R. D. Wadia. has signalled to the world his entry into the film industry. In keeping with his usual big ideas, he has already got the maiden production of his company, "Ishara", going on the sets. Director Nanda who is in charge of the production seems to be pretty well satisfied with his coy-looking new heroine Suraiya, and we are sure that Suraiya's pretty and innocent face will keep Nanda's interest in the picture unflagged right up to the end.

ASIATIC PICTURES (Bombay)

With beautiful Veena as his main resistance Producer-director Mazhar Khan is now giving final touches to his social picture "Yad". The music of this picture is in the hands of Mr. D. P. Koregaonker, the celebrated musician, who has made almost every tune a lyrical poem of lilting melody.

Another picture that has gone to the sets in "Duniya Mane", a social story writen by Munshi Ajiz, who previously wrote a picture for Prabhat.

RANJIT MOVIETONE (Dadar)

After "Arman" goes off the screen at the Royal Opera House in Bombay, "Chandni", a social story, directed by Mr. Jayant Desai will come on the screen.

At the studios, they have got so many different pictures and themes under production that it is practically impossible to describe every one of them in detail. If names interest you, here are some: "Gowri" and "Vish Kanya" directed by Kedar Sharma, "Chhoti Ma" and "Bhakta Surdas" directed by Chaturbhuj Doshi, "Dukh-Sukh" directed by Ram Daryani, "Fariyad" directed by Jayant Desai and "Andhera" directed by Aspi Irani.

ACHARYA ART PRODUCTIONS (Bombay)

"Kunwara Bap", the maiden production of the company, is bringing in good reports from all over the country.

The second picture "Uljhan" is also likely to make history as it is being released at the Roxy Talkies in Bombay. "Uljhan" features Sardar Akhtar, Mazharkhan, and others and is expected to give a good account of itself when it meets with the test of public opinion.

At the Shree Sound Studios, Director Kishore Sahu has already gone into production of a new picture which he quietly says is another comedy fashioned after "Kun-



When beauties meet, the world stands still—. But it didn't with Producer W. Z. Ahmed, in spite of Sushila Rani and Mysterious Neena. They all met at the Saraswati Cinetone, Poona, at the Muhurat ceremony of "Mun-"ki-jeet" the second social picture of Shalimar.

wara Bap". Protima Das Gupta is of course leading the cast, and it seems that Motilal has been thrown in for grace this time to make the whole affair rather thrilling.

BOMBAY TALKIES (Bombay)

"Basant" is another gate-crasher which has become popular wherever it has been released. It is likely that it will also break records like "Jhoola" and other Bombay Talkies pictures.

At the studios, Producer-director S. Mukherji is shooting his new social picture called "Kismet" featuring Ashok Kumar, Mumtaz Shanti and others. This new picture is expected to be ready before the end of November, and will be on the screen in Bombay, some time in December.

FAZLI BROTHERS (Calcutta)

If you meet Producer-director S. F. Hasnain nowadays, you would be surprised why he smiles satisfyingly—so long and so much--whenever someone hails him.

The reason is, the tremendous success of "Chowranghee" which is running in its tenth week at Calcutta showing no signs of leaving the theatre where the picture has been released.

Producer-director Hasnain has now come down to Bombay to produce four pictures for his company. They are: "Fashion", a social story of the present-day streamlined life; "Bhai-Bahen", a saga of sisterly love; "The College", a subject dedicated to the youth of our country; and "Humayun", a historical spectacle of the Moghul times.

With Chandramohan, Motilal, Mehtab and several other leading stars featuring in the different pictures, the plans of Mr. Hasnain are altogether very ambitious and imposing. His first picture "Fashion" will go into shooting somewhere during the end of October at the Shree Sound Studios.

PRABHAT FILM CO. (Poona)

"Ten O'Clock", the social story directed by Raja Nene is now getting the final finishing touches and will be on the screen very shortly

Director Kashyap has already gone on the sets for "Nai Kahani", a social subject featuring Jairaj and Rose.

On the other hand, Messrs. Damle and Fatehlal are now doing sketching and model work for "Ram Shastri", a semi-historical subject, which is likely to go to the sets in the month of November.

PANCHOLI ART PICTURES (Lahore)

As we get more and more news of "Zamindar", the new picture, from this company directed by Moti B. Gidwani, and featuring Shanta Apte, we are convinced that it is going to be as big a hit as "Khan-Daan". In addition to Shanta Apte, Dalsukh Pancholi has managed to secure Manorama, Gulam Mohamad, Mohd. Ismail, Baby Akhtar, Ajmal and many others who have already become very popular with the audiences all over the country.

The new picture that will now go into shooting is called "Poonji", the story of which has been writ-

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ten by Mr. Dalsukh Pancholi himself and the music of which will be in the hands of Gulam Haidar who took the people by storm with his lilting songs in "Khazanchi".

AMAR PICTURES (Bombay)

Director Virendra Desai is fast nearing completion of the social picture called "Thank You" featuring Nalini Jaywant and Satish. Another picture that is being produced by these people is a social story based on the life of a young society girl whose passion in life is dancing. This picture features Sadhona Bose, the famous danseuse of India and is being directed by Surendra C. Desai, affectionately known as "Bulbul".

SUPREME FILM DISTRIBUTORS (Bombay)

This firm has a number of pictures to be released lying ready with them. Their next in order will be "Chowranghee" produced by Fazli Brothers. From the huge lot that they have got in hand, "Jawab" featuring Barua and Kanan and produced by M. P. Productions, and "Khamoshi" featuring Ramola produced by Talwar Productions, are the two that attract attention.

SHALIMAR PICTURES (Bombay)

"Ek Raat", their maiden production, featuring Neena, Prithviraj and others has been bringing in very encouraging reports from Hyderabad, Karachi, Madras and other places where the picture seems to have made a tremendous impression on filmgoers.

Producer-director W. Z. Ahmed has secured on lease the extensive Saraswati Studios situated in Poona. The other day, in his usual royal style, Producer Ahmed made a new start with two pictures tentatively called "Mun-ki-jeet" and "Film Actress". In both these pictures Neena will be the main attraction.

KARDAR PRODUCTIONS (Bombay)

Producer-director Kardar seems to be a much worried man in these times seeing that he is busy with one thing or other concerned with his numerous productions. Already he is through a number of scenes of "Sharda", his first social picture, and he will soon set the ball rolling by starting the shooting of "Namaste", to be directed by his two loyal and faithful assistants, Sunny and Sadiq.

Director Kardar has signed down Jagirdar who did so well in "Padosi", for his picture "Kanoon". For "Namaste" he has been able to collect an imposing cast consisting of Kishore Sahu, Protima Das Gupta, Jagdish Sethi and Nayampalli.

CHAMARIA TALKIE DISTRIBUTORS (Madras)

News comes to us that this influential distributing office under the management of Mr. Tarachand has done thundering business in Telugu and Tamil pictures. They are already distributing Gemini Productions for the Andhra Territories and they have recently started buying up Hindi pictures for the South.

With the little acquaintance which we cultivated with Mr. Tarachand

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Anilkumar, S. Nazir etc.

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we could find out that in his competent hands this concern is likely to be perhaps the most prominent distributing office in the South.

RAJA MOVIETONE (Bombay)

To expect Zahur Raja to remain idle is to expect the Sun to rise in the west. Right after his first picture "Badal", he has started his own production concern and has taken up "Mazaq," a social subject for production. The story has been written by Kamal Amrohi, who made a name by writing that famous picture "Pukar" and the music is given by Rafiq Ghaznavi, while songs have been written by Abid Gulreys, and the picture will be directed by Zahur Raja himself.

The cast is led by Madhuri and Pahari Sanyal with Radha Rani, Shyam and Zahur Raja supporting and Anita Sharma adding the spice of romance.

Zahur has already started shooting this picture and knowing his speed and efficiency, we are sure he will complete it within the next two months.

INDIAN ART PICTURES (Bombay)

This is a new producing company which has started shooting its first picture "Angoori" at the Circo Studios in Parel. With Kaushalya and Ullhas in the leading roles, and with Pandit Indra writing the lyrics for the lilting music given by Mr. Durrani, the producers seem to have secured all the necessary items of success. We wish them every success.

SUNRISE PICTURES (Bombay)

Producer-director V. M. Vyas is once again on the war path. With another story by Mohanlal Dave called "Duhai", once again he wants to break box-office records as he did in the case of "Ghar-ki-Laj", taking up Shanta Apte, Nur Jehan, Kumar and others.

He has put them all together in this new picture which he hopes to complete by the end of November.

Another picture that has gone into the sets is a social story called 'Nargis".

STOP PRESS

As we go to the press, we understand that Producer-director Shantaram has commissioned that well-known international novelist Dewan Sharar to write his new film subject "Shakuntala" based on the immortal literary classic of Poet Kalidas.

This unique combination of two masters in their own fields promises to give the nation a spectacular production of which the country would be proud.

NAVYUG CHITRAPAT (Poona)

"State Guests", their social comedy has been released at Bombay at the Krishna Cinema and is entertaining Navyug fans. At the studios they are shooting a comedy featuring Snehprabha, two more social pictures which will go into shooting very shortly, are also like subjects designed and intended to entertain.

WADIA MOVIETONE (Bombay)

Producer J. B. H. Wadia has sold out his studios to Mr. Shantaram for a very lucrative price, and yet he has got a number of pictures under production which he will complete before handing over the possession. The pictures are: "Shobha", "Ankh-ki-Sharm" and, "India Calling" the second international talkie in English.

CHITRA PRODUCTIONS (Bombay)

Their maiden production "Kisi-se-na-kahna", starring Leela Chitnis has been lying ready awaiting release. The second one that has gone into the sets is "Pratigya" and is being directed by Mr. Nandlal Jaswantlal. Already Producer Gvalani is busy preparing the script of the third one and it is likely to go into shooting sometime in the month of November.

SWASTIK INDIA LIMITED (Bombay)

This popular distributing office will be releasing "Vanmala" a social story at the Novelty Talkies in Bombay. Another picture they have in hand is called "Barat" produced by Kirti Pictures.

PRAKASH PICTURES (Andheri)

They have almost completed "Churiyan", a social story, featuring Maya Banerji and Prem Adib. Another social picture which will shortly go on the sets is called "Pan-



Leela and Lalita face each other in "Damaji" a social picture of New Huns Pictures.



Ram Dulari and Romola in "Khamoshi" a Supreme release. Wadia Movietone.

ghat" the story of which has been written by the well-known writer Pandit Indra. Director Vijay Bhatt is busy with his spectacular production "Ram Rajya" which is expected to go on the sets in the month of November. The story of "Ram Rajya" is written by Mr. Aundhkar and not by Dramatist Vartak as was previously reported by us. We are informed that Mr. Vartak is in no way connected with Prakash Pictures and our previous information, therefore, must have been wrong.

NEW HUNS PICTURES (Kolhapur)

"Damaji" is now receiving the final, finishing touches and will be soon shown in Bombay. The picture has become an excellent production and featuring, as it does, Leela, Baburao Pendharkar and Lalita Powar, it is bound to be a terrific box-office success.

The new social story, which is a comedy, that has gone into production is called "Cash and Carry" or "Nagad Narain". Baburao Pendharkar and Kusum Deshpande flow with a Burmese costume in this picture and they look quite original in this drapery. The picture is being directed by Mr. Vishram Bedekar, novelist and dramatist, who gave us the maiden production of New Huns Pictures, "Pahila Palna".

EASTERN PICTURES (Bombay)

"Badal", their maiden production, is awaiting release.

The new picture that has gone into production is called "Dawat", a social story written by Mr. M. Nazir, who is incidentally also directing the picture.

Producer Ramzan Lakhani has very ambitious plan for the future and will shortly announce a number of productions for the year 1942-43.

PARAMOUNT FILM CO. (Bombay)

This distribution office under Mr. Kikubhai Desai is making headway gradually and will shortly be releasing "Sukhi-Jivan", a social story featuring Ashalata.

MOHAN PICTURES (Andheri)

"Zevar", a social story, featuring Indu Rani, Jayant and E. Billimoria was released on the 11th of September at Delhi and the Studio reports to us that it was well received. Another picture which they have in making now is called "Firman" and quite a good lot of this picture has already been shot. The company has given birth to another subsidiary called "Ramnik Productions". This new subsidiary has signed down Leela Chitnis, Leela Desai, Harish and several others for immediate production of two pictures.



Wasti acts a big tease in "Sharda", a Kardar production now on the sets. The others in the snap are Ullhas (left) and A. Shah (right).

OUR REVIEW

"Arman" Becomes Beautiful In Parts

Kedar Sharma's First In Bombay

Once in a while the Ranjit Studios which generally specialize in turning out crowd-catchers with a remarkable consistency of success, take a risk and produce a picture conceived and planned on bold and sensible lines, regardless of the aspect of its box-office success.

In parts "Arman" is one such beautiful risk, which, while failing to provide mass entertainment, still helps to provoke plenty of thought all throughout its pretty long footage.

True, there are a lot of inconsistencies which don't do any credit to Kedar Sharma, the well-known story writer and director. To quote one instance: Meera, the young and beautiful daughter of a village artist, is on that inevitable water-maiden stroll with music on her lips and probably an empty pot on her head. A motor car rushes past and though she is startled, she is not surprised. Only a little later, we are taken to a village where the motor car has arrived and all the villagers are crowded round it wondering what the contraption is. We are asked to believe that a motor car has never been seen or even heard of by any one in that village. Supposing we believe this tall story, what would be the natural reaction of Meera when a motor car rushes past her? Surely, she would not be merely startled.

Then in the village lives the artist, the father of the heroine, who has also not seen a motor car in his entire life-time and he is an old man and a painter in addition whose name has travelled beyond his own village (a hundred miles away according to the dialogue of the hero, Kanwar Sahib), how does he then earn a livelihood in that village by painting portraits without being in touch with a town where only a market would be found for his paintings?

If an artist turns a village into a studio for his work, he has still to go to the town nearby to sell his wares. Villagers don't buy paintings and certainly not those who have never even seen a motor car.

Yes, Kedar Sharma must admit that it is all a bit confusing and a lot unconvincing.

A PHILOSOPHIC THEME

The theme of the story, however, flies at times on the wings of philosophy and at places assumes a lofty thought. The plot, yet, is simple.

To the village of Vyas, the old artist with a young and beautiful daughter in Meera as the only other member of his family, comes Kanwar Saheb, the son of a big zamindar of Baldeo Garh. He drives to the village in a powerful car right up to the house-step of the old artist. Evidently, the village had a modern motor road, though the villagers had never even heard of a motor car.

ARMAN

Producers:	*Ranjit Movietone*
Language:	*Hindustani*
Story, Dialogue & Songs:	*Kedar Sharma*
Cinematography:	*D. K. Ambre*
Audiography:	*T. Patel*
Music:	*Jnan Dutt*
Cast:	*Motilal, Shamim, Nagendra, Meera and others.*
Released At:	*Opera House*
Date of Release:	*22nd Aug. 42*

Director:
KEDAR SHARMA

He commissions the old artist to renovate some family paintings and runs back home. The hero has travelled a hundred miles to do so. The only benefit the story gets from all these sequences is that the heroine, Meera, sees the hero and falls in love with him. The hero, of course, does not see her. Had he done so, half the philosophy which the writer has dished out, when the hero goes blind, would have to be suppressed.



Kedar Sharma, writer and director of "Arman"

We are soon taken to another rather unconvincing scene wherein a good number of girls play husband-choosing with the different portraits in Meera's father's studio. Now everyone in this world, who has seen two pictures in a life-time, would guess that the heroine will, after meeting all the world as an obstacle, pick with an unerring aim the photo of the hero even though she had to find it like a needle in a hay-stack. One can't understand why an intelligent and resourceful writer like Kedar Sharma, should have to fall back upon this ancient situation which has been exploited a million and odd times by all writers during the last five hundred years. The sequence by itself does not help to push the story forward.

In Baldev Garh, Kanwar Sahib has an old-fashioned hysteric father and a villainous uncle who acts as the Dewan. This villainous Dewan is again a type that has been stereotyped a thousand times on the screen. All the time he indulges in a crude type of villainy which begins with a cheap dancing girl and ends with the usual usurpation. One thing, however, which he forgets to do is to poison his brother, the king, and for which act of kindness we must be eternally indebted to Kedar Sharma.



Motilal goes blind in "Arman", a Ranjit picture, and breaks the heart of Shamim.

A SCIENTIST PRINCE

Coming to Kanwar Saheb, the princeling is shown as a scientist in search of "a ray that would register photographically the effects of pain and pleasure on the human brain". We hope Kanwar Saheb had invented that ray to enable Kedar Sharma to find out the ratio between the pain and the pleasure the audiences went through during "Arman". However, like all great things this was not destined and Kedar Sharma takes us into a phoney laboratory where we are shown some fantastic light flashes to give evidence of scientific research. We are asked to humour the director by believing this to be the true stuff and as we are ourselves in a good humour, we don't mind doing so. We don't even whisper to the neighbour that the whole thing is a pure humbug and that Indian producers should not really make fools of themselves by rushing into scientific regions.

After some time we discover that the scientific laboratory and the research for the fantastic ray have nothing to do with the story proper, beyond finding a scientific excuse for making the hero blind. In one of the experiments, Kanwar Saheb goes blind. He could have obliged us in that way by falling from a horseback and getting a severe shaking in the brain. After all, the evidence of the blindness rests solely on a dialogue by a doctor. And as we believed the rest of the dialogues, why not one more from a medical authority?

With the blindness of Kanwar Saheb all the scientific research ends and in the end when he gets his sight back, through a quack's remedy, he gets the heroine and feels that in her he has got "the ray that would register 'automatically' the effects of pain and pleasure on the human brain." That the "scientific research" has nothing to do with the story whatsoever is clearly shown, and one wonders how Kedar Sharma, of all people, could have allowed his imagination to run loose without the bridle of common sense.

Before going blind, the Kanwar Saheb had, however, commissioned Vyas, the old artist, to decorate the palace hall with murals. Vyas and his daughter Meera travel a hundred miles in a bullock cart and unaware of their patron's sudden blindness arrive at Baldev Garh.

RATHER MILD STUFF

Within a few minutes of their arrival, in fact, immediately after they get down from their cart, the old artist presents his credentials to the sentry and is admitted into the palace, while Meera, the daughter, as if guided by the hand of



Jeevan offers some bangles to Maya Bannerjee in "Chooriyan" a Prakash picture but—



Gulam Mahomed and Ibrahim create thrilling melodrama in "Khan Daan", a Pancholi picture.

destiny, manages to stray into the palace gardens. The gardens were not guarded and evidently any one could enter them without a challenge.

True to expectation, and that is one thing about Kedar Sharma who never lets you down, being a very reliable person, the blind Prince is standing in the garden fully-dressed for dinner and, for a moment, every one takes him for one of the marble statues which one so often sees in our city parks.

One cannot understand why in his own garden, the Prince and a blind person at that, should be dinner-draped. Don't we go into a garden to relax?

Here is the moment where the blind hero meets his beautiful heroine for the first time. A beautiful conception no doubt—But how is it expressed in the picture?

The heroine had previously seen her hero with his sight intact. She is already deeply in love with him. When she enters the garden she still thinks that he is perfectly normal. She tries to attract his attention. He is attracted and turns his face in the direction of the sound given by Meera. Meera still does not realise that the Prince is blind because for all photographic purposes his eyes look perfect. A moment later the Prince drops his stick and begins to grope for it. And now Meera realises that the Prince is blind. She restores the stick and looks at him sweetly and tenderly, as if blindness is a boon to a human being.

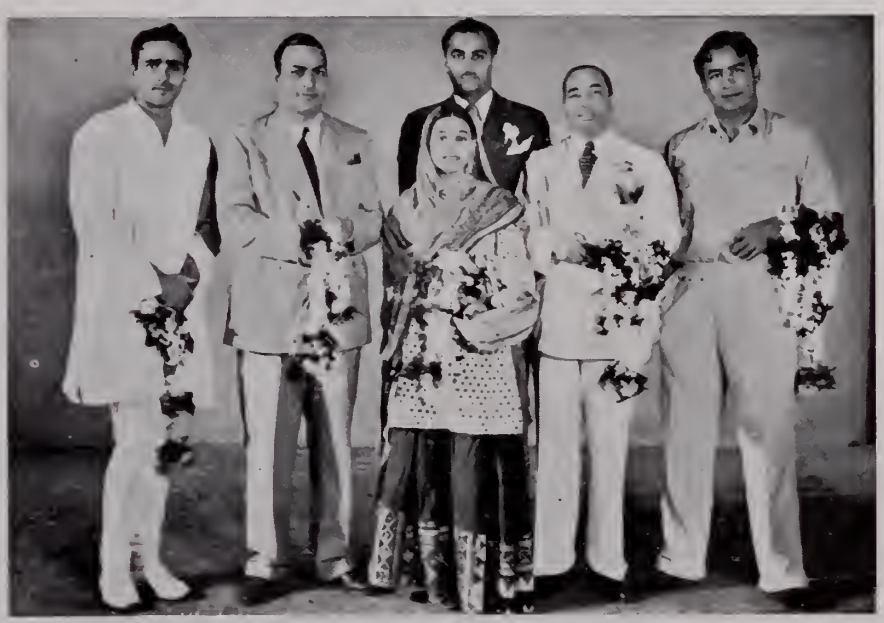
May we know whether our near ones would react so mildly if one of their beloved suddenly lost sight? Kedar Sharma has exercised a lot of mental restraint in spots where the human mind should have burst out into a torrent of emotions.

However, the heroine is quickly reconciled to the fact of her hero being a blind man and now begins a romantic interlude between the blind hero, who, though he can't see, yet feels the beauty of Meera, and the heroine.

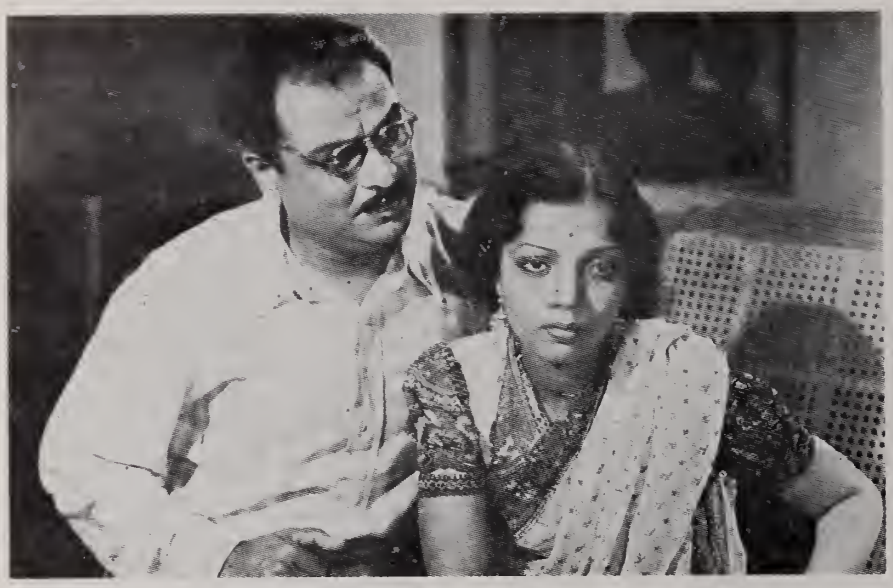
The romance progresses much to the dislike of the villainous Dewan who teases the old king into separating the lovers. The Prince is packed off and Meera is heart-broken.

THE SADHU EPISODE

Meera's condition makes her father desperate and he raves and



At the "Muhurat" ceremony of "Ishara", the maiden production of D. R. D. Productions, they all obliged us with a photograph. From left to right: Prithviraj, Director Nanda, Producer D. R. D. Wadia, Rai Bahadur Chuni Lall, Jagdish Sethi. In the foreground is Suraiya the heroine of the story.



Salvi and Snehaprabha play together for the first time in "Ever Yours", a Navayug picture.

kills himself in a fit of temporary insanity. Meera is now an orphan and for a while lives with one of her village girl-friends. But she has to leave that place and very soon devotes herself to the service of God.

And now Meera comes across a Mahant (a Sadhu) who knows herbal medicines. The Sadhu suddenly shatters his asceticism of years and looks purposefully at the youthful charm of Meera. Very soon he is seen making indecent advances. He promises to restore sight to the Prince, if Meera agrees to submit herself to his carnal desires. In an interlude of mutual restraint, the precious medicine is prepared and the Sadhu demands his price in flesh. Meera, however, manages to escape after killing the Sadhu.

This is rather a tall situation to believe of a true spiritual follower. And yet we would like to suffer it because in real life we do sometimes find scoundrels knowing some rare herbal remedies.

The girl now rushes with the medicine to the palace. The blind Prince has now become a King, his father having died in the meantime. The Prince is being looked after by a dancing girl appointed by the villainous Dewan. When Meera brings the medicine to the palace doorsteps, after a struggle, she is compelled to hand it over to the singing girl.

Next day the miracle happens and once more there is light in those royal eyes which had darkness before. But now Meera is brought to trial before her very lover for the murder of the Sadhu. For a time things go against her but when she speaks, her voice is recognised by Kanwar Saheb and the lovers are once again united. It ends well.

Kedar Sharma claims to be an intellectual and always invites true criticism of his work. We have, therefore, been a bit more elaborate about his work, as writer and director of "Arman".

The dialogues of the picture are, of course, superb. That is one thing in which. Kedar Sharma, the master of language, can not disappoint you. The songs are also well worded and some of them are well sung, in addition.

The cameraman revealed some negligence in taking out-focus long shots especially in some outdoors, inserted on the early songs.

Among the artistes, the best performance was given by Nagendra Mujumdar as "Vyas' the old artist. It was almost true to life. Motilal as "Kanwar" seemed to think that immediately a man goes blind his brain stops thinking and his facial muscles get paralysed. Shamim looked sweet as "Meera" but that is all.

To sum up a long story, the picture is beautiful in parts, excellent in basic conception and well taken pictorially. Kedar Sharma should have, however, been a bit more logical and careful about his shooting script.



They make a fine pair—Hansa and Jairaj—in "My Village" a social story of Laxmi Pictures.

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गोरी की गोद भरे रे दिवाली
आंगन आमोद करे रे दिवाली
गगन के तारे
फुलवा प्यारे
घर घर आवे दीप जलाने ... दिवाली
नैहरमें बाबुल की बगिया हरी हो
भैया और भाभी की जोडी बनी हो
बलमा हमारे
रसिया प्यारे
आये गोरी का मान बढाने ... दिवाली

Sushila Rani sings this song on the A. I. R. on the 8th Nov. 1942 on the Diwali Day.

It is recorded by
H. M. V. on Record No. N. 26115.

Song composed by : Pandit Indra.
Set to music by : Vamanrao Sadolikar.

NOVEMBER 1942

VOL. 8 **NO. 11**

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"India In Crisis"

Back in December 1940, when we first published the news that the producers of the "March of Time" documentaries had selected India as their next subject, we warned Mr. H. Maurice Lancaster, the Director of Productions, not to follow the time-worn practice of slandering India and wrote that Indians would be grateful if they only showed India as it is.

This production unit arrived in India in good time and was given all facilities by our imperialist Government to make a documentary film of our country and our people.

Even our great leader Pandit Jawaharlal Nehru, inspite of his proverbially short temper, posed for Yankee-Producer Maurice Lancaster and charitably switched on a few well-meant smiles.

Maurice Lancaster went round and "shot" our revered leader Mahatma Gandhi and many others speaking from all sorts of political platforms.

But the Yankee film director also travelled to odd spots and photographed some of our fakirs and sadhus to make up a story which would prove good propaganda for imperialist Great Britain.

That picture of "March of Time" is called "India In Crisis" and was released in July at the Empire in London.

Reviewing the picture Edgar Anstey, the well-known film critic of "The Spectator" writes in its issue of the 10th July 1942, as follows:—

"It is a fashionable refuge from clear thinking about India to regard that unhappy country as a phenomenon beyond human understanding.

"India In Crisis", March of Time's latest release, reveals such a superstitious respect for the mystery that all logic of Indian behaviour is here lost in the direst mumbo-jumbo.

"It is not that the scenes have been faked.

"They have been selected and edited to throw emphasis on the unsavoury character of religious rites which are represented as dividing the Indian community beyond hope of self salvation.

"The camera seeks out (with all the telling effect, it must be admitted, of a first exploration) the religion-tortured fakirs, the drab rituals of eating and of death, the inhuman barriers of caste.

"Even the gestures of the Congress speakers (there are many new and remarkable scenes of Gandhi and his followers) are made to appear irrational with the mute extravagance of all orations which have been photographed without benefit of sound recording.

"The film appears to be a somewhat self-conscious propaganda contribution from our American allies calculated to leave its audiences asking— **"What can the British be expected to do, faced with such a teeming eruption of sub-humans?"**

"It is surely a suicidal propaganda policy to attempt to offset American sympathies for India which may have taken an anti-British turn by making anti-Indian propaganda.

"In the course of the commentary of "India In Crisis", amidst the talk of a "religion antagonistic to Western standards of progress," we are informed that, "the daily life of the orthodox Indian is ritualised and regulated by a priestly tradition in which exist practices no European can understand."

This is what a good Englishman thinks of the film which the firm of a Jewish American millionaire produced to promote good feelings of international fellowship to win the present war for democracy.

This Yankee effort at slandering this ancient land and its people, proves that we were right and our great all-wise Pandit Jawaharlal Nehru was wrong when he so charitably posed before the Yankee cameraman.

It is surprising how the worldly-wise Americans, whose worthy President gives remarkably convincing and sincere fire-side chats on democracy and promises freedom to all people under the sun, could stoop to conspire with British imperialists to slander a nation which, despite its shameful shackles of foreign bondage, is daily shedding the blood of its people in the arid deserts of the Far East to keep the home-fires of freedom burning at least in the white man's home if not in their own.





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We never expect the ruling Englishman to be ashamed of such indecent outrages on a trusting nation.

"India In Crisis" is a repetition of many a similar slander heaped on us during 150 years of British rule.

But the average freedom-loving American ought to blush with shame to see a small capitalist clique playing the dirty game of British imperialism in slandering India.

Everyone agrees that we must win this war. One of the ways of doing so is by securing India's sympathy and the support of its people. Will the silly propaganda stuff like "India In Crisis' help the British to do that?

A few years ago, we would have agitated to get this dirty bit of film banned, so that our people might have been spared the pain of seeing in what scandalous light they are presented to the world.

But not so now. We want this film to be shown all over India in the very form it is shown in England and America—without any special doctoring being done to it to nurse Indian sentiment.

Because, we want our people to see exactly how they are being misrepresented to the other world and realize for themselves the extent of betrayal of the trust we have hitherto placed in our British rulers.

If this film succeeds in arousing in our people a sense of shame born out of their utter helplessness as slaves of foreign domination, we shall remain grateful to the Yankees for the good turn they did to us in presenting to the world "India In Crisis".



Mumtaz Shanti is again up to mischief in "Kismet", the latest picture of the Bombay Talkies.

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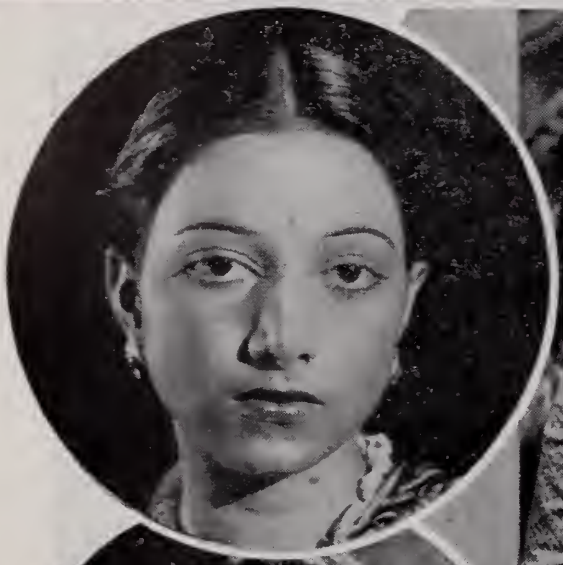
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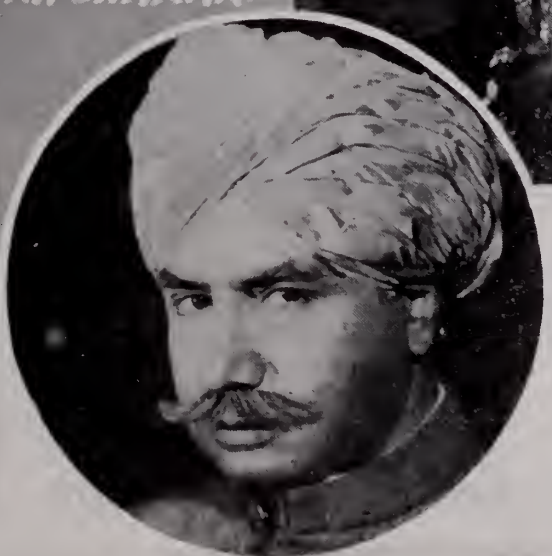
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Producer: S. MUKERJI

Director: GYAN MUKERJI

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

CHARITY OR PUBLICITY?

"But when thou doest alms, let not thy left hand know what thy right-hand doeth" (New Testament, Matt. vi 3.). Why did St. Matthew waste those wise words? Sjt. V. Shantaram, at least, has not read them.

I have just received a publicity bulletin from the Silver Screen Exchange, the new distributing company owned and organised by Mr. V. Shantaram, director, producer, film advisor to Government and what not.

Here is the bulletin:

"The famous film producer and director Sjt. V. Shantaram has formed a Trust with big funds which will be utilised to distribute free essential medicines to the poor and destitute and to educate the deserving poor boys with earnest desire to learn and be responsible citizens. One noteworthy feature of this Trust is that the distribution of medicine or scholarships is not to be restricted to any cast or creed; it will be available to all.'

That is the bulletin as I received with its mistakes and high sounding intentions. Note the words: "Big Funds' and "distribution of medicine or scholarship".

Assuming that these "big funds" will be utilised primarily in the City of Bombay, I thought that the million and odd poor of the city had got a windfall.

Shantaram had recently earned about three and half lakhs and had saved several lakhs previously when working in Prabhat. It was therefore safe to assume that the "big funds" would be in proportion with his huge savings.

On making inquiries, however, I learnt that the "big funds" trust consisted of a paltry Rs. 25,000/- and all the medicines and the scholarships to the poor were to be given from the interest earned on this fixed deposit of Rs. 25,000/-.

At 3% per annum, that amount would yield Rs. 750/- per year. May I know how many sufferers and scholars, Shantaram proposes to provide in those Rs. 750/-?

I would also like to know what happens to those twenty five thousand after the years of trust have been completed. Do they fall back into the old purse from where they came?

Are the people of Bombay, who are used to the overwhelming charities of the Tatas, the Wadias, the Jeejibhoys etc. running into millions every year, expected to applaud Shantaram for this miserly contribution under the camouflage of "big funds"?

While, I welcome Shantaram's action for giving away even this little bit, I condemn the attempt of the Silver Screen Exchange to use it as a publicity idea for Shantaram.

Does Shantaram expect us to erect a statue in his honour for doing something which we never expected him to do. Perhaps Shantaram himself didn't believe that he could really do this.

Anyway, believe it or not, he has done it and unless the whole of India knows about it, it would not be worth the trouble.

I am therefore informing the whole of India and



Baburao Pendharkar looks too good a Burman to let this girl pass unmolested in "Cash And Carry", the new comedy of New Huns.



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Radha Rani once again graces the screen in "Mazaq" a social picture of Raja Movietone.

next time when the readers of "filmindia" talk of charity, let them not forget Shantaram and his "big funds" for the "poor and destitute" and the "scholarships".

STUPID AND PUERILE

Quite unaware of at least one charitable producer in the Indian film industry, the people who are running the present subversive agitation under the guise of a national rebellion, are appealing to one and all to stop going to the cinemas.

I can understand the patriots telling us not to see the foreign pictures as the earnings of these pictures benefit the foreigners. But that argument can not hold good in the case of Indian pictures, the earnings from which benefit a well-established national industry entirely composed of and run by Indians.

Perhaps to bring home their argument forcibly, some of these agitators threw a crude bomb on the 8th October into the auditorium of the New Empire Cinema in Bombay. Luckily nobody was injured but the explosion unnerved a lot of people and instilled a fear into our cinemagoers that even our show houses are not safe in these times.

Now this is all wrong and stupid. Firstly, bombs and violence are not a part of our creed for the national fight. The Indian National Congress has wedded itself to non-violence even in a rebellion and right from the reverent Mahatma Gandhi, all leaders have condemned the present methods of violent persuasion which the agitators are at present practising.

Who doesn't want independence in this country and who doesn't want to get rid of the foreign domination? Everyone! But the present methods in vogue are actually doing us more harm than good.

We are giving our foreign rulers a chance to justify their cruel repression, by sabotaging public services which primarily belong to us and not to the Britishers.

The misguided saboteurs seem to forget that every rail from a railway track or every telegraph pole that is pulled out has been paid for with the Indian money. The British didn't get any money into India to put the country into shape. It has been the other way round.

The present sabotaging activities, therefore, amount to burning one's own home to light a neighbour's fire.

If these agitators think that by such methods, the British people will be coerced into giving us independence, they are under-estimating our foreign rulers. Brushing aside the justice of our demand, they will quickly seize the opportunity of these illegal activities to bring out the rifle and do some practice shooting with the sons of our soil at the other end of the rifle.

Besides, this is not the time to embarrass, and so helplessly, the British who are fighting for democracy —at least some sort of democracy which is shades bet-



Mazhar Khan is always in unison with the roles he plays. Here he is as a horse-shoesmith in "Yad".

Scented, as with the Blossoms of Spring!

BOMBAY TALKIES'

SONG—DANCE—DRAMA

Starring the Nimble - Toed

MUMTAZ SHANTI

and the Nimble - witted

ULLHAS

with

Mumtaz Ali,
Pramila, Suresh,
P. F. Pithawala,
Jagannath



Screen Play and Direction by
Mr. AMIYA CHAKRABARTY

Basant

Dialogues: J. S. CASSHYAP;
Cameraman: R. D. MATHUR;
Sound Engineer: M. I. DHARAMSEY;
Film Architect: L. H. CHORIDIA ;
Dance Director: MUMTAZ ALI;

Lyrics: SANTOSHI;

At **MAJESTIC**
CINEMA ... BOMBAY
And All Over India!

ter than what would be in wait for us were the Japs and the Huns to infiltrate into our country.

Why can't the Indians think seriously about these things and take patriotism seriously and not give us puerile exhibitions of throwing crude hand-made bombs in theatres, post-offices, railway compartments and other odd corners!

Can't we make it hot for the British after we have won the war? We hate our British rulers cordially but we hate the Japs and the Nazis more. Let us, for the moment, choose between these two hatreds and support the British through this war purely in self-defence.

POSTAL INEFFICIENCY!

The riots and arson, at present rampant all over the country, have given some more excuse to our postal service to be more irregular. Not that our postal department was ever very efficient during the normal times, but just at present some of the postal employees seem to be going to their daily work leaving behind their honesty in addition to their efficiency.

Subscribers from different parts of India have been continuously complaining about non-receipt of their monthly copies of "filmindia".

At our end, every care is taken to despatch all the copies after a very strict supervision. And yet for some mysterious reason, several copies don't arrive at the other end from month to month.



Zahur Raja is becoming more and more enterprising every day. Just at present he is producing and directing "Mazaq" for Raja Movietone.



Neena, sweet as ever, makes a rare hit in "Ek Raat", the Shalimar maiden picture.

Yes, we complain regularly to the postal authorities, but in the last five years, they have not traced a single missing copy with all their detective intelligence.

We are very sorry, we can not replace the lost copies, because in these times we can not afford to print extra copies, and many readers who are even prepared to pay again for the replacements can not be supplied by us.

The only thing we can do is to curse the postal department and its darned efficiency.

BOX-OFFICE BAITING

Sushila Rani's article about kissing on the screen to lend more realism to our pictures seems to have been swallowed by a large majority of people.

A few, however, have complained bitterly saying that a girl, and a beautiful girl at that, should have been so indiscreet about a subject which strains at the personal morality of our people.

I, personally, can't see anything immoral in kissing. I can, however, understand some hygienic objections in individual instances. Kissing has been a very ancient institution, and some of those very people who are wailing over Sushila Rani's supposed indiscretion, may have been perhaps willing victims of an impulsive, unconscious kiss in the dark hours of the night but

LOVE'S REWARD IS LOVE!

But Sometimes It Is

SACRIFICE

and in Sacrifice lies GREATER GLORY says this

IMMORTAL FILM

M. P. PRODUCTIONS'

JAWAB JAWAB



Direction: **P. C. BARUA**

Starring: **Kanan, Jamuna, Barua, Ahin, Devbala, Jahar, Ganguly, Ranjitroy and others.**

Music: **KAMAL DAS GUPTA**

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HOSPITAL

Featuring:-

KANAN and JYOTI PRAKASH

Director:- **Sushil Muzumdar**



raiyya, a "Baby" till yesterday, now stars in "Ishara" the maiden social picture of D.R.D. Productions.

ven't the moral courage to confess its comforting ace in the broad daylight.

To such the following incident may prove shock- news:

At a cinema in Durango. Colorado, the manager cked his theatre by offering each male patron a free s from an usherette.

That is an idea for our premier showman Keki dy, the Western India Theatres Chief, whose enter- ing spirit is today the talk of the town.

This is a good box-office baiting idea which some our producers may well use to turn failure into suc- s.

SHOWMAN'S SHOW

That brings to mind this man Keki Mody. the stern India Theatres chief. Keky Mody's is truly rilliant romance of our industry. It is shades more morous than the synthetic romances which our een keeps doling out from month to month.

Keki Mody suddenly jumped into front-page head- s last month when he outbid the supposedly un- table Shantaram and purchased the National Stu- s, for a little over eight and half lakhs.

And yet twenty years ago, Keki was just an ordin- operator with the travelling cinema which his elder ther Sohrab Mody—producer of "Pukar"—owned. Later, Keki became the manager of the Excelsior Cinema in Poona.

With this actual experience in showmanship as his background, he soon associated himself with the late Mr. Abdeally Moosaji and very soon Keki Mody was in charge of several cinemas.

From this beginning was formed the now well-known Western India Theatres Ltd., controlling nearly 30 theatres in different towns in India. After the death of Mr. Abdeally, to whose reverent memory, Keki is still grateful, the business of the Western India Theatres boomed up giving Keki an undisputed position as the most influential and efficient showman of Western India.

A rough-cut, kind man, though Keki sounds a bit too jarring in his personal talks, he is still a very shrewd man of business who has all the leading Indian producers at his feet begging for release dates at the principal theatres controlled by him.

We shall watch with great interest Keki's new essay in the field of film production and while we realize the stupendous risk which he has undertaken, we hope he wins through as successfully and triumphantly as he has done in film exhibition.

AMBALAL'S CROWDED LIFE!

Talking of pioneers reminds me of another go-getter whom. do what you like, you cannot pin down to one steady activity.



Shahu Modak seems to beat Shobhana Samarth in grace in "Shobha", a Wadia picture.



Which of you have never dreamt of being beautiful, glamorous, attractive; of men clustering round you begging for a smile! Every woman envying you and following your lead! Ah! are we not prone to such dreams? But alas, one look in your mirror and you turn away in disgust, your dreams are shattered! Your figure shows the ravages of age, illness, motherhood and thousand other calamities! It seems dame fortune will never smile for you again!

Take heart, Ladies. Here is — GYNEXIFORM SALVE No. 3 — your dream saver. No matter what you have tried before, no matter how flat, sagging, pendulous or unwomanly your bust line, GYNEXIFORM SALVE No. 3 can transform it into a dream of youthful loveliness — safely, easily, effectively!

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If you want to click in society, my Lady, send for a jar of GYNEXIFORM SALVE No. 3, today. It only costs Rs. 15.

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"Marriage is a Science," says Havelock Ellis. "and whoever is not conversant with the physical basis of this science should not be surprised if an unhappy marriage or divorce results." A noted solicitor whose practice is largely concerned with matrimonial cases, has given it as his opinion that as many as 80% of marriage unhappiness and divorces are due to ignorance of the scientific physiological and psychological principles involved in wedlock relationship.

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It is a daring new book, brimful of naked truth, unashamed facts, frank discussions and hundreds of daring, original illustrations. Nothing like it ever published before in any language or anywhere else in the world. No description can give you more than a slight hint of the value of this "privately circulated." daring book; the only way to know more about this book is to ask for DETAILED FREE CIRCULAR DESCRIBING "HOW TO BE HAPPY THOUGH MARRIED" before ordering it.

This book will not be sold under any circumstances or at any price, except to a 'bona fide' married person. A declaration on oath, duly signed with full name and address, written in ink, in the purchaser's own handwriting, must accompany every order, viz., **"I hereby solemnly declare on oath that I am married and that I am subscribing to this book for my sole personal use only and will not directly or indirectly make or cause to be made, copy or cause to be copied, sell or cause to be sold, advertise or cause to be advertised in any form, vend or offer for sale, or in anywise be connected in loaning, vending or giving away all or any part of the instructions contained in "How to Be Happy Though Married."** Unless this declaration accompanies every order, with remittance, viz., Rs. 5|10 (by post 6 as. extra) by Money Order or Postal Order this book will not be sent under any circumstances.



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Yes, my lady, dance as much as please; you have a reason to be merry that you have discovered NOVUM. NO is an indispensable necessity for every m woman and does away with that app siveness which comes periodically agai again. NOVUM is the surest and quickest way to end your monthly c Life will hold new delights for you, nov NOVUM shows you how to be carefr thirty days of the month.

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This man also would have gone to the unknown ave, seeing that so many coming from Kathiawar ery day are lost in the sweeping crowds of the city.

But Ambalal J. Patel, the Central Camera chief, is t the type who could be easily stopped once he makes his mind to do something new.

Ambalal, as a youngster, began climbing from the st of a door-keeper at a small wayside cinema in ujerat. From that little doorway, he watched the ovie flickers and started planning his own career. e burned to know the secrets of film-making and came wn to Bombay with the proverbial bedding to lay wn his tired bones at the end of the day.

Yes, in the beginning he got mighty tired knock- g round the city for a billet till he landed himself the Sagar Film Co. as a cameraman.

Constantly progressive, Ambalal was not expected be sticking himself behind a camera all his normal e. He got out to organise the Central Camera Com- ny, a firm that has truly become the pivot of many pioneering project in the field of educational and ltural films.

With the help of the local provincial government, nbalal has got over 600 portable projectors busy all er the countryside showing educational features to r villagers and bringing into their life more under- nding and sunshine.

Not content with this, a couple of months back, he ew his weight with Bruce Newberry of the Indian ovietone Newsreel, our first newsreel company, and s actually taken up the execution of bringing home e various news from far and near and showing it on e screen.

Ambalal has divided the country into six news ntres and at each of these places he has a well train- shooting unit always ready to go into rapid action bring home the news—be it a lecture of a rebel der or a sermon of a red-tape official.

Bringing home the news on celluloid is not as easy publishing a daily paper, where news keeps pour- in whether you like it or not. The movie news- n needs more tact and enterprise and incidentally re imagination to capture the news and present it the most acceptable form. Under Ambalal's per- nal supervision, his different units work with an effi- ncy that has already surprised many.

Yes. Ambalal Patel is leading a crowded life— king money all the time but when he is not doing he is busy producing newsreels or educational films ich, whether one admits or not, will prove immensely neficial to the country in general.

E SPORTING EXHIBITOR

That you can also make money in many other ways n by producing films and newsreels, was proved the er day by Mr. S. G. Bhopatkar and his irresistible ngest son H. S. Bhopatkar of Bhopatkar Theatres, en they managed to land Rs. 41,000/- and odd, a h of the treble pool collection, at the Poona Races.

Bhopatkar and his son are primarily exhibitors having several cinemas in Bombay under their control, but they take such an active interest in the Sport of Kings, that they have turned the turf into a lucrative showhouse.

During the last Bombay Racing Season, the Bhopatkars landed the Treble Pool six times and the Double Pool eleven times. That is some record of profit-making in racing.

Now, Bhopatkar has decided to tell his secret of success in racing and he is busy writing a book about how he takes the big pools away so many times.

I am sure it will be an interesting book to all and a profitable one to many.

FAMOUS CINE LABORATORY

We have got the news that Mr. Shiraz Ali Hakim, the enterprising proprietor of Famous Cine Laboratory, Bombay, has acquired a huge plot of land at Mahalaxmi in Bombay to construct an uptodate and modern film laboratory.

This new laboratory will be unique of its type in the country, and will have equipment for processing 35 m.m. and 16 m m. films, useful both to the amateurs and to the professionals.



Sadhona Bose, charming as ever, comes again on the screen in "Paigam" a social picture of Amar Productions directed by Mr. Surendra Desai.

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proves that the men behind this Organization know what the Indian Cinema-goers want.

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YOU WILL HARDLY BELIEVE—

That Sardar Chandulal Shah flew into a temper when he saw that Director Barua produced a better trash in "Jawab" than he could manage in "Shadi" and "Pardesi"—The eighteen thousand odd rupees which "Jawab" collected at the Imperial in the first week kept the Sardar wondering whether he should give up cotton speculation and rush back to film-production.

That Directors Jayant Desai and Chaturbhuj Doshi apologised profusely to Sardar Chandulal for producing "Shadi" and "Pardesi" and promised never to repeat the mistakes again. And in return Sardar Chandulal generously agreed not to hire Barua to add some new specimen to the Ranjit treasure-house.

That Distributor Chunilal Desai is furious because he is not appointed the Minister for Evacuees seeing that he has been looking after that beautiful Bengali evacuee', Leela Desai, so well.

That Leela Desai has responded so well to the delicate care of "Chacha" Chunibhai, that she now looks like the "Govalan of Gujerat".

That refusing to be beaten by 'Chacha' Chunibhai, handsome debonair nephew Bulbul Desai is handling another charming 'evacuee' problem in Sadhona Bose. With Sadhona saying: "Bulbul surprises me with his intelligence".

That, not to be outdone by his brother, Virendra Desai, another worthy scion of the distinguished Desai family is reported to be grooming Nalini Jaywant to stardom from day-to-day by fresh publicity.

That all these family activities compel old Chimanlal Desai to put himself into cold storage for the present, having no outlet for his own artistic emotions.

That Director Shantaram refuses to be robbed of his morsel of publicity even in his personal charity and has therefore agreed to throw a few crusts in the way of the million poor of the city.

That Director Shantaram could not digest the rotten lunch which the Rotarians gave him and hit them back pointing at their overflow of money, while forgetting his own.

That Director Shantaram blushed red when he had to admit "filmindia's" good work for the Indian film industry.

That producers Chandulal Shah and Jamshed Wadia got the blues seeing Shantaram blushing red.

That Ex-film man, Akbar Fazalbhoy could not understand this change of colours on normal human faces considering that 'filmindia' was proving a good medium for R.C.A. advertisement.

That producer-distributor Baburao Pai has decided not to chaperon any more young girls in their teens and groom them for film stardom. His last essay in this field being frustrated by an attack of laughing hysteria, compelling him to take the girl back on a stretcher to Nagpur.

That Producer-artiste Baburao Pendharkar is compelled to run down to Bombay to acquire the Burma evacuee atmosphere to pick up some realism for his new picture, "Cash And Carry', in which the problem of the Burmese is being tackled. The Burmese girls in Bombay declaring Baburao Pendharkar as: "not at all a bad man'. Who ever called him a villain? Not we!

That the Gujerati 'Sisters' of Bombay have decided to lead a deputation to Director Vijay Bhat, asking him not to produce "Ram-Rajya", remembering well the number of congratulatory functions they had to attend to hear Vijay Bhat's lectures on why he produced "Bharat Milap".

That after Sushila Rani's tactless exposure of Pandit Indra's lack of adventure in the realms of kissing, Panditji is reported to have bought a lipstick to mark his face every morning to convince the studio colleagues that girls kiss even him.

That the news that Producer Jamshed Wadia tried to secure the previous post of Shantaram in the Film Advisory Board, and was refused. is entirely false.

That Producer Wadia is too busy producing 'Ekta' and 'Dukta', be they in Sindhi or Singhalese, to hit the headlines as a pioneer even if the pictures don't pay their way.

That 'Gentle' Jamsned Wadia is very much hurt that the Rotarians did not invite him to lecture and conferred the honour on V. Shantaram, for whose appointment on the Film Advisory Board, Jamshed thinks he is entirely to blame.

That the Rotarians have promised to rectify the mistake by inviting 'Gentle' Jamshed and serving him with "Dhan-Sak'.



With a Burmese atmosphere, Baburao Pendharkar gives new colour to the screen in "Cash And Carry".

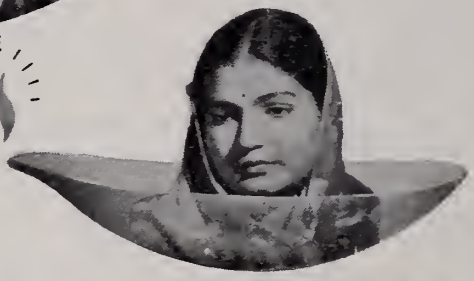
Star illumination in Diwali



SHANTA APTE



SUSHILA RANI



VIMALA BAI



MASTER MANAHAR BARVE



VASANTI



G N. JOSHI



J.L RANADE



MASTER WATVE



SHAHU MODAK



'HIS MASTER'S VOICE'

That Bruce Newberry of Twentieth-Century-Fox, s wondering when the Government would confer knighthood on him, for inaugurating the 'National' Newsreel of India.

That Central Camera Chief Ambalal Patel would have an all-in bout with Bruce Newberry rather than let him take the plums of knighthood without a struggle.

That Ambalal Patel's educational films have succeeded in educating 400 millions in India, but failed in getting himself better acquainted with the English language.

That since Sushila Rani has become the new vogue in the line of personal secretaries, Shantaram and other producers are in search of beautiful products from the North, South, East, West.

That Producers Damle and Fatehlal are busy reading Marathi Weeklies to find out what their Ex-Partner Shantaram had done to them in twelve years of partnership.

That "Ten-o'Clock", the latest Prabhat picture, will open with a Zenana Show at ten in the night, as women are expected to be more sympathetic nearing the bed-time hour.

That Producer Shantaram will silence those who call him a stubborn mule by engaging Shanta Apte, for his 'Shakuntala'. This picture is expected to be shot in an air-conditioned atmosphere to maintain the mental equilibrium of both the director and the artiste.

That Producer V. M. Vyas was roughly handled by his coolies when he wanted Shanta Apte to work overtime for retakes.

That according to Producer-director Kardar, Mehtab is the Helen of Troy and the spirit of eternal beauty.

That we shall see this 'Spirit' bottled up and sealed in 'Sharda', the maiden effort of Kardar Productions.

That Producer D. R. D. Wadia is busy circulating hoaxes about "The Rat and the Mirror", forgetting to place the mirror before himself.

That Producer D. R. D. Wadia thinks that by virtue of his tall figure, he has every right to indulge in tall talk, refusing to take the 'Ishara' from film critics.

That Director Nanda and Dialogue-writer Madhok are convinced of the going being good as long as 'Ishara' is under production.

That the famous novelist Dewan Sharar cannot still believe that he can write a story in India after so many years in England though he has sold 4 stories in 8 months.

That film-actress Neena, missing the garlands from the public, seemed to have been consoled by the flowers thrown round her neck by the studio extras at the Muhurat Ceremony of "Mun-ki-jeet".

That the directors and stars of Bombay Talkies will sadly miss the bubbling personality of Rai Bahadur Chuni Lall, garlanding them at the gates of the 'Roxy' now that the irresistible Rai Bahadur is reported to be leaving Bombay Talkies, leaving the garlanding to be done by Devika Rani.

That debonair Benjamin Guy Horniman of the 'Bombay Sentinel', would welcome this change and flash out: "B.G. Garlanded by Devika Rani At The Roxy". So what!

That Producer Yusuf Fazalbhoy has gone on a vacation to Ootacamund to enjoy a well-deserved rest after the herculean labour of closing down the production of the National Studios.

That after his signal "success" in "Roti", Director Mehboob has decided to throw in his lot with Distributor V. Shantaram to prove the solidarity of "Akhand Hindustan".

That Speculator Maneklal Chunilal fell in love with Shantaram's new Beaufort Suit and begged of him, to take over the Swastik Talkies.

That Business-man Shantaram, who now distrusts everyone, intends to secure a legal binding through his solicitors, with Jayshree, his second wife, in case she goes back on her word.

That Editor Baburao Patel is reported to be more busy training his new Secretary Sushila Rani than writing "filmindia". It is said, that the recent reviews of "filmindia" are the reflections of the reactions seen on the beautiful face of Sushila Rani.



Mujumdar and Monica have a tense moment in "Bhakta Surdas," a Ranjit picture.

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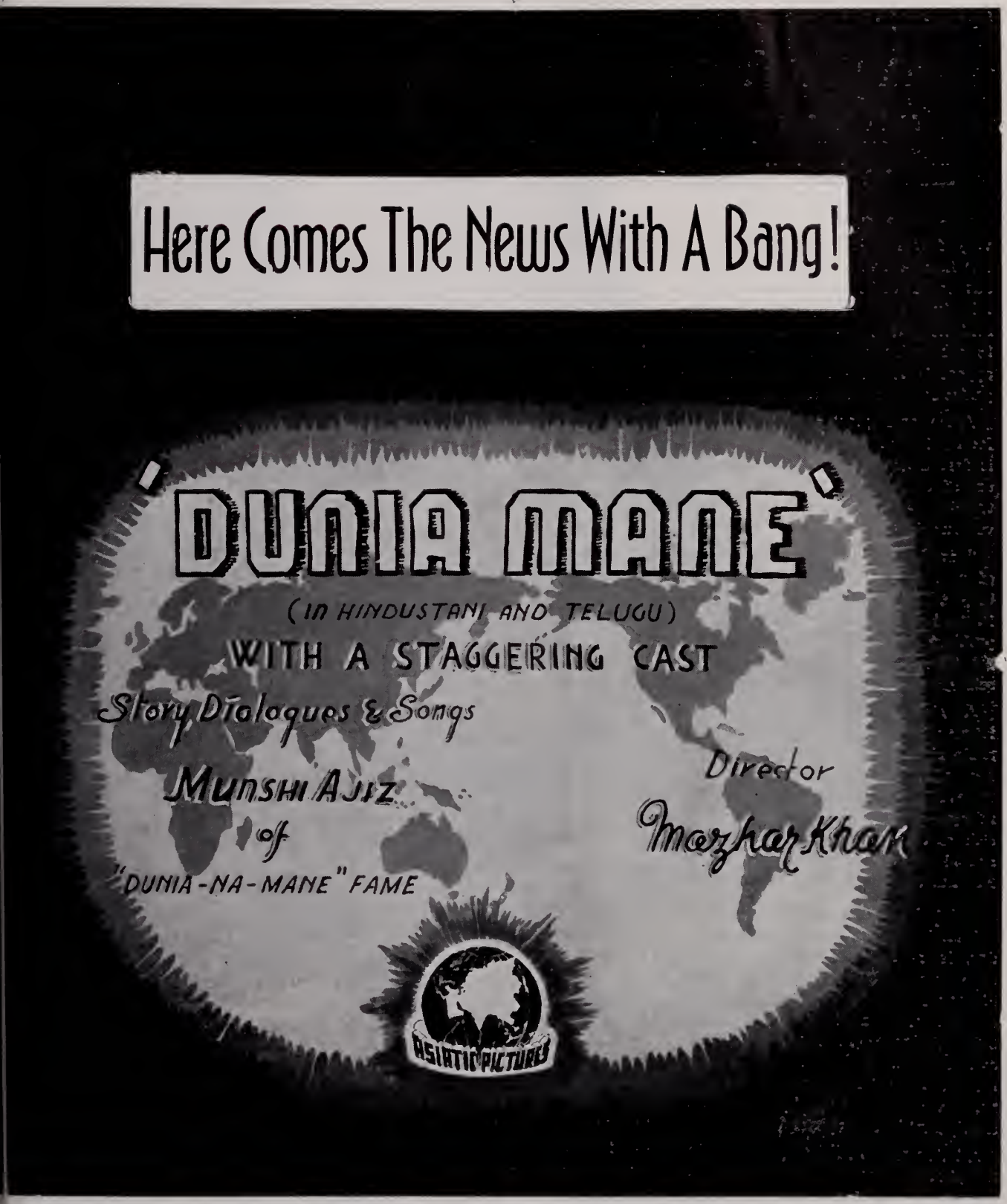


NIRMAL KUMARI—

This Kardar starlet with a beautiful voice plays the all-important role in "Sharda", the first social picture of Kardar Productions, which will be on the screen very shortly.


All Sunshine and Smiles — In
"YAD"
DIRECTOR
MAZHAR KHAN
Starring
MAZHAR KHAN
VEENA
SATISH
AZURIE
SHAHZADI
INDIRA DEVI
CHANDA
HADI
ASIATIC PICTURES

ASIATIC


Here Comes The News With A Bang!
'DUNIA MANE'
(IN HINDUSTANI AND TELUGU)
WITH A STAGGERING CAST
Story Dialogues & Songs
MUNSHI AJIZ
of
"DUNIA-NA-MANE" FAME
Director
Mazhar Khan
ASIATIC PICTURES

PICTURES

OUR REVIEW

Barua Produces Stinking Trash!

"Jawab" Songs Attract Crowds!

Kanan And Jamuna Compete In Acting!

Director P. C. Barua is one of the very few intellectuals we have in our film industry. Some of his previous work has been so classically intellectual and individual in its presentation, that every time one goes to see a Barua picture, he has to approach it with respect and expectation of a new experience.

After seeing "Jawab", we are forced to the conclusion that Barua is fast degenerating not only in his art of direction but also in his intellectual conception of life and its various facets.

"Jawab" is a matrimonial tangle of a rich zamindar. And in this tangle, which is boring throughout, Barua has tried to insert a tiny social problem probably to give the picture a little more purpose and lend himself an excuse for producing it.

A rich young zamindar called Kumar by his servant, has had a brain shock and is shown as suffering from lapses of memory, with the result that he indulges in several idiosyncrasies characteristic of the rich and these exhibitions are harnessed to provide some weak, tasteless humour from time to time.

WHAT A HERO !

Manoj Kumar, the young zamindar, looks an emaciated specimen of a human being, with an ugly, bloated face, heavy sleepy eyes and a skeleton of a body that would bring disgrace even to a chronic consumptive. In addition to all these defects, he has a soft shocked brain which gives his behaviour an unmistakable air of stupidity.

All this man has got, as shown in the picture, is money, inherited from his father who, we are asked to believe, was a sort of a Raja.

Does Barua wish to tell us that this erratic young man, because of his money, attracted two sweet-looking damsels so much that both fell desperately in love with him and one of them sacrificed her love to make the other two happy?

It is a bit of a strain to any one's rational imagination.

Manoj Kumar is on his way to Allahabad for medical treatment and there he is to stay with his betrothed Reba, the daughter of a retired Government officer.

However, through a very unconvincing coincidence, he gets down from the train at a wayside station and meets Meena, the granddaughter of the Station Master.

J A W A B

Producers:	*M. P. Productions*
Language:	*Hindustani*
Photography:	*P. C. Barua*
Music:	*Kamal Dasgupta*
Sound:	*J. D. Irani*
Cast:	*Kanan, Jamuna, Debbala, Barua, Ahindra Chowdhury etc.*
Released At:	*Imperial, Bombay.*
Date of Release:	*10th Oct. 42.*

Director:

P. C. BARUA

And now begin some of those idiosyncrasies which only the idle rich can inflict on our long suffering society. Manoj Kumar can't take his meals unless a girl is sitting by his side. Manoj Kumar can t get sleep unless a girl lulls him to sleep with a song. And so on, till Manoj thoroughly bores every one in the audience with one stupid thing or another.

The victim of all these eccentricities is Meena and we are told that she has fallen deeply in love with this fool at the very first sight.

Tell us another Barua.

This stupid affair goes on endlessly till every one's patience is worn out. It is all about, who should marry this half-crack son of the idle rich—whether it should be Reba the sophisticated daughter of another social snob, or Meena, the rustic, all-trusting village angel loving a man for his own sake, even with half the side of his already useless brain not working.

It goes on like this through thousands of feet till Reba suddenly surrenders her claim on Manoj and brings together Meena and Manoj. We think Reba had the best of the bargain in tearing herself away from the soft-brained, good-for-nothing scion of the idle rich.

BARUA FAILS

With such a thin story material Barua has tried to make a picture and failed to do so. For P. C. Barua it is a miserable failure and inexcusable.

Barua has himself acted the role of Manoj, thinking perhaps that no one else would have suited the role better than he. Barua does his work well if you forget your quarrel with the original conception of the role.

Kanan and Jamuna give very nice performances and very good music in addition.

The picture has some very attractive songs which prove popular with the people and incidentally attract the crowds.

The photography is poor—interior shots suffering badly from lack of sufficient lighting.

As a picture there is nothing to enjoy in "Jawab" and its music can be better enjoyed by buying a couple of gramophone records. The picture bores one stiff and long before the interval one should be prepared to nurse a bad headache.

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CLOSING DATE, NOVEMBER 20th.

N.B.—**The Entry Fee is Re. 1 per Entry Square.**

Every two Re. 1 Entry Squares submitted by the same entrant entitles the latter to one "Half Fee" Square. The Square below is for practice purposes only.



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THE ILLUSTRATED WEEKLY OF INDIA
of November 1st or 8th

CLUES ACROSS

1. The five figure First Prize is one good "————" for entering this Competition
5. Drop falling from the eye
7. Whole
8. Uncooked
9. Bet
11. Common alcoholic drink made from grain and hops
13. Often does more harm than good when person is heated
15. Writing implement
17. Burn to charcoal
19. Boy
20. How tiresome fond parents sometimes find other people's children who this!
21. Even dutiful daughter is usually resentful when parent this her marriage
22. Coco-nut fibre, used for ropes, matting, etc.
23. Husband's this is usually faithful wife's also
27. Soldiers
30. Deep cut or wound
31. His marrying a shrew has cured many such a man
32. In taking a house, snob is usually much influenced by its this
33. People who do this a lot often tend to be absent-minded
34. Few things can this the average man so much as a guilty conscience

CLUES DOWN

1. Colour
2. Give attention, or be present at
3. The edge or border of anything
4. Freshly bought, not worn
5. Ditch used by soldiers under fire
6. You hear with this
10. Being able to this somebody often makes small-minded man feel very important
11. Clever liar is often very hard to this in argument
12. Put in good condition
14. Noisy this is apt to make one edgy when one is trying to sleep
15. Beware of rivals who this!
16. Person who does this unduly often has weak character
18. Put or keep out of view
21. Woman is often apt to this her man unduly through being over-fond
24. Jumbled spelling of *oases*
25. Bad this is poor excuse for driver who has accident
26. Usually makes woman more excited than it does a man
28. Sash worn by Japanese women
29. Box of matches catching fire in your hand is apt to give you this
30. Over-studious youth is often surprisingly irresponsible when he gets this

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Kr. Asad Ali Khan (Khurja)

Do you think that actors and actresses take part in politics?

Yes, in studio politics which all boil down to one thing: hooking the producer.

Amrit Pal Gupta (Roorkee)

Who is the youngest star on the screen?

Now that is a difficult question to answer as I have no personal attachment for any of them. But Ahmed Abbas says Baby (Snehaprabha) Pradhan is the youngest. She should be in her thirties. Director Nanda says "Baby" Suraiyya is a child. She looks twenty. The Ranjit folks think Vasanti to be the prize-child of the screen. She knows all that a woman twice her age should know. There is another "Baby" Indira who looks anything but a baby. I am wondering why Producer Gvalani does not call his star Baby Leela Chitnis.

Jagdish Prasad Saxena (Jaipur)

Extremely fascinated by the beauty of Neena in "Ek Raat", I want to present her with one gold ring along with a photograph of mine?

Drop the photograph and send the ring. As long as it is gold, no one worries who sends it.

D. Prasad (Lucknow)

Will you kindly allow me to meet your new charming secretary personally?

No. I don't waste my kindness on persons like you.

D. Y. Yadgiri (Sholapur)

They say that Kusum Deshpande is good to look at only on the screen?

Never mind what they say, Baburao Pendharkar doesn't think so. He thinks she is good at all times, otherwise she wouldn't be doing a good role in his new comedy, "Cash And Carry".

G. Massand (Shikarpur)

How many film actresses have had love marriages so far?

None. Most of the marriages amongst the screen folks are financial arrangements. Our heroines dissipate so much love during their working hours, that they have none left for their husbands who are at best worms that never turn.

R. N. Murthy (Bangalore)

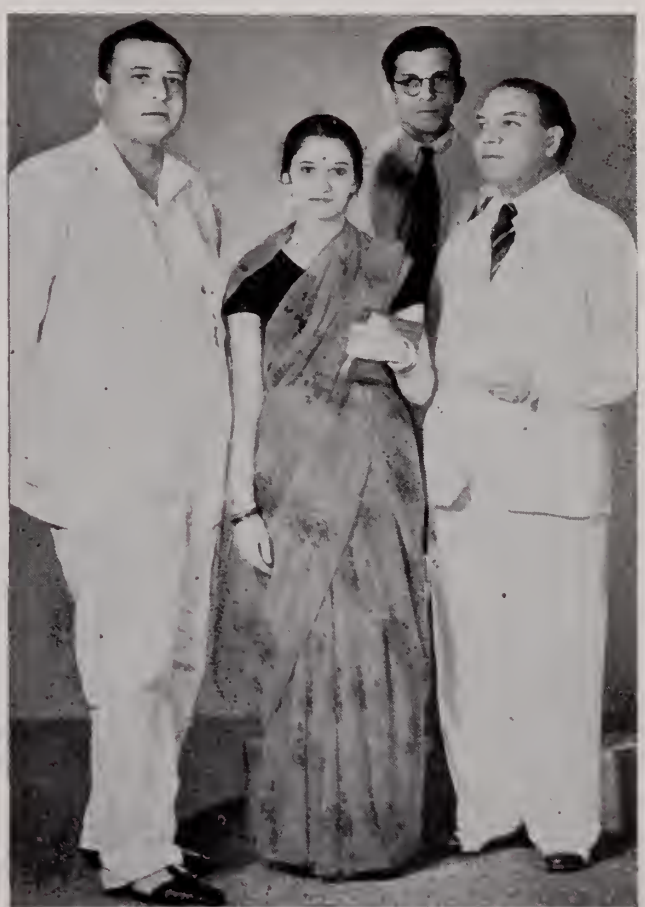
Where is that old Director Ezra Mir now?

He is now the producer to the Film Advisory Board and working in Shantaram's place--producing war shorts which don't help the war—but help Mir and a score of others.

Magan Gordhan (Pretoria)

I heard that Shanta Apte had an accident while shooting "Zamindar" of Pancholi Art?

Shanta Apte has had so many accidents—of different types—that it will be news when she works through a picture without any accident.



Snapped in the "Our-Gang" fashion, here they are: Baburao Patel, Sushila Rani, R. R. Patel, Advertisement Chief and Dewan Sharar, the famous writer now busy on Shantaram's "Shakuntala".

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Starring :

Shobhana Samarth, Arun, Yakub, Nirmala (a new find, an acknowledged song-stress from Benares) **Kesari, Gharpure, Nagendra, Brijmala.**

●



Director :

Virendra Desai

●

Story, Dialogue and Screenplay by :

K. B. LALL

●

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Nirmala is being groomed for stardom by Produeer Kardar in "Sharda", his first social picture for Kardar Produetions.

Can you deseribe the life of the average film aetor?

Dawn in a strange bed—breakfast in the nearest Irani restaurant—cigarettes on tick—bath onee a week—three changes a day in loud coloured eostumes—Hazeline Snow coatings six times a day—stupid, silly look of self-importance all the time—whistling "Khazanchi" tunes in buses to attraet the attention of girls—tiny mirror in poeket with a comb for company—empty purse and yet condemning all good food unless eooked in ghee from the Punjab—unknown father always a zamindar and banker—evening in elub as drinking guest of some poor fish with money—free lift to a new bed every time—occasional appearanee on the raee eourse in shark-skin suit, trailing fair maidens—working in small roles in pictures but making the biggest noise outside—disappearing at intervals into the wilds of the Punjab to give city creditors a chase. That is how the average film actor lives. Those who have attained stardom tone down a bit after securing financial stability.

Miss Krishna Talwar (Deolali)

I read "filmindia" about twenty times a month and still I am not satisfied?

You are a difficult girl to please. If you don't like the mag why not stop reading it. I am, however, obliged to you that you give me a more than fair deal in reading it twenty times. I am sorry I can't satisfy you.

Minoo Todiwalla (Surat)

How often do you go to the pictures?

As often as the produeers eommit the mistake of produeing one.

Who are your favourite filmstars and directors?

I have no permanent favourites, beeause I am a very unpopular person and ean't be relied upon to write sweetly about these people all the time.

Which daily newspaper earries the best film eriticisms?

None in India, beeause they earry a lot of film advertisement. Newspaper erities are paid pipers and our producers always call the tune.

Narendra Singh (Ajmer)

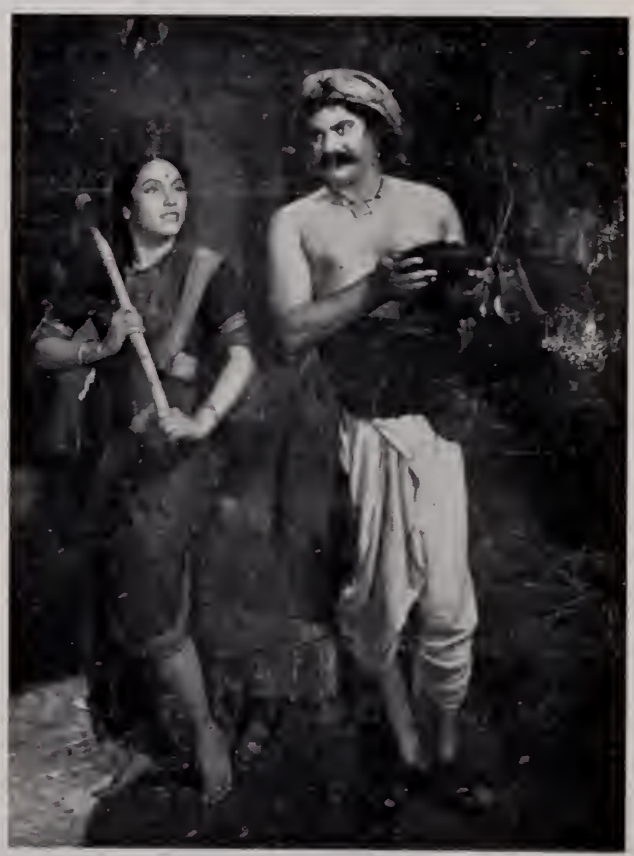
Who is the hero of Mr. Surendra Desai's "Message of the Lips"?

That name has been changed to "Paigam" and Surendra acts the hero opposite the ever charming Sadhona Bose

V. K. Fazhur Rehman (Bangalore)

How is that you don't review all the pictures which are released in Bombay? Do you at least see them?

Yes. I see all the pictures, good or bad but only review those which I feel are good enough to be seen by my readers for one reason or other. Some



Lalita Pawar and Baburao Pendharkar make "Damaji" a highly emotional drama of New Huns Pictures.



Here is Laxmi's Big Line-up

The film which every Patriot would be proud to wait for

LAXMI PRODUCTIONS' 2nd BIG HIT

MERA GAON

(or MY VILLAGE)

Starring : Hansa, Jairaj, Chhayadevi (of Vidyapati), Jagdish, K. C. Dey, Moti, Majid, Agha.

Director : **PROFULLA ROY**

KADAMBARI

Starring : **SHANTA APTE**

Particulars From :

Supreme Film Distributors

87, Main Road, Dadar.

BOMBAY.

INKAR

Lila Desai & Pahari Sanyal with Suvarnalata, Jagdish, Sunalini, Vimla Vasishta, Agha, Majid.

?

(Title to be announced later)

Starring the one and only Shanta Apte for the first time with Pahari and ONE MORE starring LILA DESAI.

pictures, I review because they are widely advertised and if they aren't what they claim to be, I burst the bubble unceremoniously. The utterly rotten ones, I forget conveniently as I have no space for them in "filmindia" in these times of paper shortage. Readers of "filmindia" should see only those pictures which are reviewed in "filmindia" and they wouldn't be missing anything if they skip the rest. On the other hand, doing so will save them money and a lot of annoyance.

So, next time don't ask me silly questions. When you don't see a review, take it that the picture is not worth the trouble in my opinion. And I hope, my opinion counts with the several lakhs of readers of "filmindia", or does it not?

S. Rajagopal Rao (Bangalore)

How is that a patriotic Indian like you is quiet ("filmindia") about the arrests of leaders like Mahatma Gandhi and Jawaharlal Nehru?.

What is there to shout about? They are at least happier than I am. They are given good and free food and they don't have to work for it. In this country of slaves, I am also a prisoner but the worst part of my lot is that I have to work for my daily bread in the midst of competition. Well, I am not so lucky as some of our leaders to be made a comfortable guest of His Majesty.



Sulochana Kumari provides the sex appeal in "Yad" of Asiatic Pictures.



Chhaya Devi now works in Bombay in "Mera Gaon" a Supreme release.

Mohan A. Shahani (Hyderabad)

Which film is Director Kardar producing now?

"Sharda". It is a subject which claims to deal with the present illiteracy rampant in the country. Kardar says more people will read "filmindia" after the picture is released.

Iqtida Ali (Lucknow)

A professor of ours says that we should not read "filmindia".

To hell with him! This magazine is not meant for the professors, it is mainly for the confessors.

Which province does Khurshid belong to?

To the Garden of Eden where Eve dwelt once.

Neli C. Ray (Surat)

How long does a screen star remain popular?

With the producer: as long as she pulls in money; with the director: as long as she remains young and obliging; with the public: as long as she features in popular pictures.

Is there really a difference between being a film actress and a film star?

Oh, yes! A difference of Rs. 2,000/- every month, not to mention the producer's smiles and the director's amours which are thrown in free.

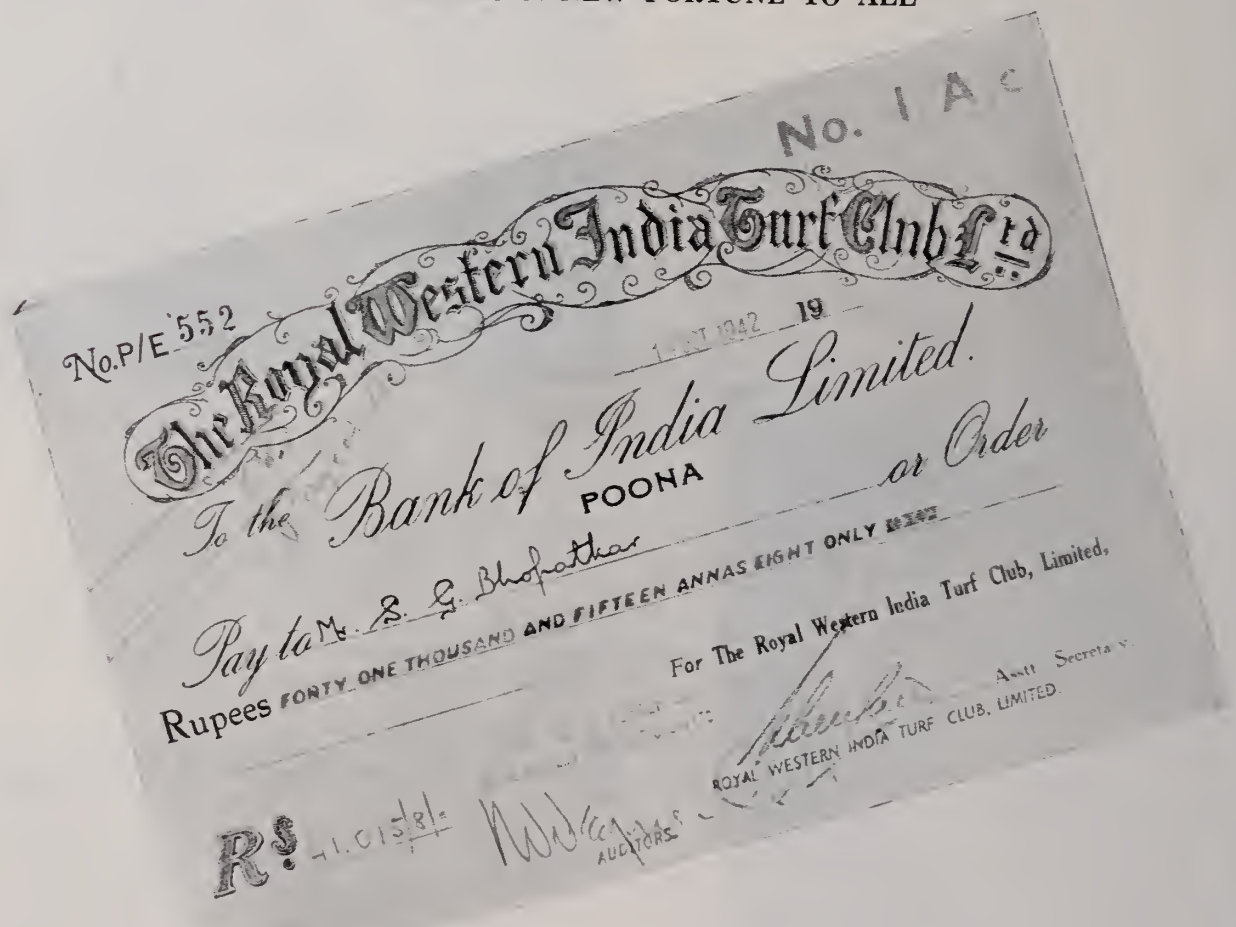
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Vasanti and Sitara team together in "Dukh Sukh" a social picture of Ranjit.

Raj N. Karpatre (Gaya)

Why do the editors of other cine-journals envy your luck? Aren't you journalists believers in "Brotherhood"?

Journalists belong to the community of hungry wolves. They live on one another. They preach "fraternity" to others but practise "fratricide" among themselves. I am not a journalist and I don't worry about their envy. I am in business and I can't afford to lose my temper because some wild wolf raises a howl in the wilderness, goaded by his own starvation.

Shewak M. Ramchandrani (Mirpurkhas)

I heard the sweet voice of Sushila Rani on the 4th of September on the air and believe me I have never heard a girl so sweet.

You are telling me? Don't I know it? My misfortune is that I don't get a chance to hear her music, because whenever I request for it, she gets a sore throat. Anyway, let us all hear her music, on the 8th November, the Divali Day, and she is going to usher in the Divali for the A.I.R. with a special Divali song.

Ananda Gopal Bannerjee (Katihar)

Nothing is heard about New Theatres. What has happened to them?

If anything had happened to them, we would have heard. The trouble with our producers is that nothing ever happens to them or with them.

B. D. Garga (Lahore)

Why don't our directors pay some attention towards sex-appeal?

They do and too much personal attention with the result that the girls have no sex-appeal left to be presented on the screen. They have only sex to show but no appeal.

Jaswant Singh (Agra)

What is your opinion about keeping moustaches?

I have no opinion as I haven't the goods with me. Write to: Russi Karanjia, Editor of the "Blitz", Fort, Bombay. He sports a Persian fur moustache and must be having ideas about it. Strangely enough, with that moustache, he is the President of the Progressive Group in Bombay.

N. B. Mohanty (Cuttack)

Please give a short life-sketch of Kaushalya?

She is not yet old enough for a life-sketch. You will have to wait a couple of years more. I am sure she will be able to manage interesting details by then.

Chandrika Prasad Verma (Chapra)

What is the deciding factor for the success of a film?

In any other country but India, I would say a



Mazhar Khan gives a powerful portrayal as a horse-shoesmith in "Yad".



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good story. But for India the first requirement is a huge crowd of fools and idlers to whom the screen is still a nine-day wonder. Realizing the demand our producers also oblige by making pictures for fools.

K. Srinivas (Tiruppur)

Producers advertise several pictures in "filmindia", pictures not worth their names. But because these advertisements appear in "filmindia", all your readers think that these pictures have some standard of quality. We are thus misled into spending money over useless pictures. Why do you give room for such advertisements in your worthy magazine?

Now, how the hell am I to know in advance, that a certain picture which the producer is advertising is going to be rubbish? Film advertising is done much in advance of the release of the pictures and no producer in the world is going to call his picture bad. The first one who does so will make tons of money.

A better plan for you would be to wait for my reviews and see only those pictures of which you like the reviews.

Baldham Ram (Cawnpore)

Amongst the heroes working at present on the Indian screen, Ashok Kumar is the best of all in acting and singing. Do you agree with this?

NO.

Miss Sumitra Sharma (Patna)

Why is our filmland full of eligible bachelors when there are lots of girls ready for matrimony?

Now, who the devil told you that we are full of bachelors? Yes, there are many unmarried, but bachelors none.

S. V. Pillana (Vadigenhalli)

What is your status in the Indian film industry?

Just the editor of "filmindia". I don't know what status that means, but it seems to be enough provocation for one and all to abuse me.

My father said that "filmindia" is decorated with beautiful pictures but the reading matter is all nonsense. What do you think?

My father also thinks the same way, but so long as he does not make up his mind to pay for my board and lodging, I have got to keep on writing nonsense to earn a livelihood. Do you blame me?

Miss Kamal Dass (Amritsar)

In these days, due to the war, prices of all things have gone up. I would like to know if the stars' salaries have also gone up?

We don't need a Hitler to put up the salaries of stars. Given two youngish and wealthy producers—they must be from the Stock Exchange, old enough to father the girl—and a good-looking, worldly-wise film girl with tons of sex in her thin, pliant figure, we can reach new highs in star salaries overnight. In comparison with this, war would be a poor provocation.

M. K. Ramanathan (Bangalore)

Do you know anything about Sohrab Mody?

Oh yes! I know Sohrab is the brother of Mr. Keki Modi, who recently outbid Shantaram and purchased the National Studios for a little over eight and half lakhs. I know that Keki Mody controls over 30 theatres in India. Beyond this I don't know much about Sohrab.

Lalchand Ramdas (Karachi)

Do you think "Jhankar" was worth the trouble of production? I pity poor Chandramohan, Kumar and Pramilla. Kumar and Pramilla also took the trouble of coming down to Karachi to open the picture at a local cinema. Don't you think that such irresponsible production attempts on the part of our artistes prove a dram on the pockets of fans?

You have said it but that won't stop such outrages.

Mahindra Prasad Sinha (Itki)

Does Motilal happen to be the brother of Snehaprabha Pradhan?

Oh, no, not a brother but Motilal is a very great admirer of Snehprabha. He likes her acting, music and grace and in spare moments he dreams of her.



Suvarnalata provides sex appeal in "Pratigya", a social picture of Chitra Productions.

WADIA MOVIETONE'S COMING SENSATION

J. B. H. WADIA PRESENTS



— SOCIAL —
MUSICAL COMEDY
of
Errors,
Romance
&
Life

SHOBHA

Starring

Shobhana Samarth
Shahu Modak

Music: **Vasant Desai** (Prabhat Fame)

With MUBARAK: KUSUM DESHPANDE: DAVID: VIMAL SARDESAI: KARAN DIWAN etc.

Songs & Dialogues } **Pandit Indra**

Story & Direction : **Kumarsen Samarth** C. R. C.

UNDER PRODUCTION

Great
PRITHVIRAJ
in
Ankh-Ki-Sharm
with **Kaushalya: Trilok: Moti: etc.**
Director: **Balwant Bhatt**

Mithi Madhuri
Direction: **Homi Wadia**
Starring: **BABY MADHURI**
and a great cast



Sadhona Bose seems too unwilling in "Paigam" a social story of Amar Productions.

Surya Kumar Sahay (Sundergarh)

I am going to marry a beautiful lady soon and then I desire to join the Ranjit Film Co.

Make sure that the lady is really beautiful.

Ramavatar Gupta (Sherghati)

On 2nd May, I met Saigal at the Moghalsarai Station. He said, "Mr. Patel is a partial man. He discourages Bengali artistes in Bengal but praises them in Bombay." What do you say?

What time of the day did you meet Saigal? Saigal's utterances depend on the time he says them. Was it evening by any chance? And has the Moghulserai Station got a restaurant room?

K. R. Singh (Agra)

Write briefly the life-story of K. L. Saigal?

Born with a golden voice. Will die with a golden voice. He has nothing else.

G. P. Kejriwal (Shivpur)

I dropped a letter to Kishore Sahu enclosing six-pice worth of postage stamps for reply. But I have not received any reply. What has happened to my postal stamps?

Kishore is using it for small change seeing that there is a shortage of copper coins nowadays. Don't trust these film actors with postage-stamps in future.

Zakir Raja (Fyzabad)

What are the qualifications that an editor must have?

Writing ability, bit of common-sense and a lot of cheek.

N. S. Dalia (Indore)

A friend of mine with a jealous wife is very fond of Khursheed, but is too afraid to express his feelings. Please advise what he should do?

Poison his wife and then start for Bombay. If he is not hanged on the way, he will reach Bombay to discover that Khursheed is a happily married woman.

M. K. Vijayaraghavan (Madras)

Do you think it is impossible to produce Hindustani pictures in Madras.

See what a mess they have made of Tamil and Telugu pictures. Why talk of Hindustani?

U. S. Jat (Aligarh)

Has Sohrab Mody disappeared from filmdom? I have not seen him for a long time?

Haven't you? Why, he did publish a photo of his recently on horse-back. You noticed the horse perhaps. It was a nice animal.

TO MY READERS

My replies in the Editor's Mail Section though labelled with my confession that they mean no malice, have been recently misconstrued by "friends", with the result that a well-meant reply to a reader has become the cause of a court suit.

All letters received at the office are taken as genuine, even though some of you, particularly the college boys, may be practising, sometimes, deception by putting down wrong names on the letters. Those who do this don't deceive me, because I trust them all.

In future, however, I shall only answer those letters, which have not only the full names of the writers signed on them but also their full addresses.

BABURAO PATEL.


KISI SE NA KAHN
Leela Chitn
Pahari Sanya
CHITRA PRODUCTIONS


PRATIGYA
AMANAT
Motilal
Swarnlata
N.R. Desai
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Here's Front Page News...!

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Made Screen History

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AND NOW

J. B. H. Wadia

Proudly announces his Second English Production

INDIA CALLING
INDIA CALLING
INDIA CALLING

(The Youth of India Calling to the Youth of the World)

IT'S A WADIA MOVIETONE INTERNATIONAL

Tete-a-tete With Sadhona Bose!

Film Star Who Reads Human Palms!

Baburao Patel Will Go Religious?

By: SUSHILA RANI

"You are a very sentimental person—you will grow more famous s you grow older and in the later art of your life you will become ery religious," With these final vords, Sadhona Bose let go Baburao Patel's hand, the end of which he had been reading for some time. "Religious?" I asked sceptically. 'Make sure whether he has been howing his own palm or whether t has got a false top." It was really stretching the imagination a bit o think that our hefty editor would one day go religious after writing so irreligiously about men and hings all these years.

"It is the genuine stuff," Sadhona assured me, "These big fellows with rough exteriors are really quite soft inside and specially in case of this big bully he is religious n addition."

That silenced me because Sadhona s quite an adept in these occult sciences of astrology and palmistry.

Her magnetic eyes are really meant for clairvoyance and I can imagine her peering over a crystal and flirting with the fates to yield their secrets of life. In that pose she would make a picture any artist would love to paint.

To the rest of India, Bengal has always been a land of magic and mystery. Sadhona Bose is a living evidence of this well-maintained belief.

There is something charmingly mysterious about Sadhona. In those dark eyes of hers, there is that magic spell which demands your respect and affection for this delightful daughter of Bengal and within a moment you feel as if you have known her all your life.

I was completely at home with her—of course as much as I could be, with the tall Baburao Patel growling and the well-groomed Bulbul Desai (Sadhona's director) fencing gracefully with different stormy situations which Baburao Patel simply must create with his third-degree methods.

Incidentally I discovered that filmindia's huge editor is more at home when there are good-lookers around him than otherwise.

I began by asking Sadhona's age and surprisingly enough, she came out quickly with the reply, "20th April 1914". This is the first woman who has told her age in such a record time.

Daughter of Sarat Chandra Sen, a well-known barrister of Calcutta, Sadhona is the grandchild of Keshab Chandra Sen, the famous founder of the Brahmo Samaj. Of course, all Sens, even those in distant Suva, claim to belong to this famous family tree and they all swear by Keshab Chandra in times of emotional stress, but Sadhona is the real goods having descended directly from the famous reformist.

Her characteristic accent in English made me suspicious. It was so different from the usual "rossogola" accent which distinguishes the people of Bengal. On inquiry I found out that Sadhona had had a regular convent education right upto the Senior Cambridge, when her innate craze for dancing cut in and cut off her interest from future studies. I wonder if she had wanted to be a doctor. With that love and sympathy in those dark eyes of hers she



They seem to have taken to each other like twins. Sadhona Bose welcomes Sushila Rani on the sets of "Paigam", the new picture of Amar Productions, directed by Mr. Surendra Desai



Khurshid and Saigal, two lovely crooners of the screen, team together for the first time in "Bhakta Surdas", a Ranjit picture.

would have made a wonderful healer of human ailings. The only disadvantage would have been that Baburao Patel would have become the first patient and remained ill all his natural life.

MEETS HER PARTNER

I don't know whether dancers are born, but Sadhona seems to be a born dancer. There is more grace in the turn of her little finger than in the numerous body twists and hip-rolls given by some of our well-known stage dancers who keep on inflicting their devil-dances at regular intervals on us.

With the usual artist's precocity, the romantically-minded Sadhona plunged into romance at the early age of thirteen. It was a bad case of love at first sight and the first sight revealed Producer-director Modhu Bose.

They clashed together in a show Modhu had organised and in which Sadhona was dancing. Modhu saw her and fell in a swoon and he has still not recovered himself, though they have been married since 1930.

Modhu had married a sensation because when Sadhona made her first stage appearance in 1928, the Grandees in Calcutta chewed the news for months and turned the event into a sensation.

Sadhona's aristocratic society felt outraged to see a beautiful daughter of the elite gracing the stage and giving caste to a profession which the orthodox fossils had always condemned in their social hours, but patronised in their spare nights on the sly.

The grand daughter of a reformist, Sadhona had rebel blood in her and she defied them all, till in 1930, when Modhu held her hand in wedlock, two social rebels faced the world with an all-singing, all-dancing symphony.

What orthodox people could not help, they endured and those in society, who were the loudest in the wail of protest, soon settled down to enjoy and relish the inimitable art of Sadhona Bose, as she was now known—that is after smart Modhu did the trick.

With her husband as her producer, Sadhona Bose turned the stage dizzy with popularity. People who came to criticise stayed behind to praise, willing victims of Sadhona's charming art.

Though she believes that the stage provides a greater scope for the expression of a dancer's art, she feels that the screen is more effective in popularising our ancient art of dancing, because pictures reach a much larger audience.

HARD-UP SADHONA

This thought spurred the Boses to produce motion pictures with Sa-



Romola makes a sweet heroine in "Khamoshi", a social release of Supreme

dhona in graceful motion. "Alibaba" and "Abhinaya" soon came to the Bengali screen and made Sadhona a film star.

Critics had seen dances before, but for art, they had to wait for Sadhona to come on the screen.

"Kum-kum The Dancer" brought the Boses to Bombay, but in "Raj Nartaki" (The Court Dancer) she achieved international recognition.

Sadhona returned to Calcutta for sometime and went her inevitable dancing tour. For the Boses are gipsy artists. They settle down for six months every year and earn well in the stable occupation of screen work, but in the remaining six months they tour and dance the savings away.

The net result is: Sadhona and Modhu are always hard-up and they hate the income-tax man.

Now Sadhona is once again in Bombay working in "Paigam" of Amar Productions. It is a story built round a dancer with her sighs and smiles punctuating her art. "Bulbul" Desai makes his debut as a director with this picture and Sadhona thinks, "Bulbul has done surprisingly well". Like Sadhona, we are also surprised, as "Bulbul" looks so "vegetarian" otherwise.

When I asked Sadhona whether she liked the idea of married girls taking to a screen career she replied, "If a girl knows how to look after herself and if the husband is broad-minded enough, she should join the films and exploit her talent". She thinks that it is possible for a film star to keep a home but with motherhood the career must cease. "The children must not be neglected", says Sadhona.

RESPECTED BY FANS

Like all women, Sadhona is fond of good clothes, and in addition, she showed simple but elegant taste in the choice of the cream-coloured Benares Sari that set off her fine figure to the best advantage. The secret of her good figure is due to the fact that she avoids rice, potatoes and sweets. Her only weakness, if it can be called one, seems to be for 'Rosgoolas' (judging from the number that decorated our table at tea-time). The evidence of this, is seen in the rather prominent cheeks.

She is 5' 1½" in height and weighs 7 stones 12 lbs. She has black hair which she dresses up in waves. To her dark brown eyes, with their continuous sparkle, Sadhona owes half her charm and the other, to the unconscious graceful hand movements that she made use of during the course of our conversation. She likes perfumes, but particularly Jasmine.

Her favourite foreign actor is Charles Boyer, who seems to have captivated our Indian women stars completely. Bette Davis and Vivien Leigh she considers good artistes. When I asked her about the love scenes in our pictures, she said with a sigh, "Oh! Our love scenes are so unreal. They are a great drawback in our pictures" and yet, she says, our Indian women have been brought up in such a way, that the love scenes could not possibly be made like those in Western pictures.

The strangest thing regarding her fan mail, which is pretty big, is the fact that not one has proposed to her—probably because she is a married lady or because she inspires reverence and respect in their minds. They write to her, "My dear Mrs. Bose." They worship her, adore her but they don't say, "I m in love with you." The pity of it! She however prefers to be called Mrs. Sadhona as this sounds unsophisticated.

Sadhona has one great ambition in her life and that is to make a beautiful technicolour dance picture in Hollywood. Also she wants to open a Dance Academy after the war and train talented pupils herself.

She imagines or rather wants us to believe that she is 'too old for romance—I don't think with her artistic temperament she could shed romance off like that, at so early an age. One thing must be said to her credit and that is, that she is leading a comfortably clostered life in her beautifully furnished flat at Worli.

All the fame she has had and is having has only enhanced her sweet nature. I found her an interesting person, for she answered all my questions as well as she could, but not before concluding, "I have never before gone thro such an ordeal in my life!"



They say it is the ideal screen pair— Neena and Prithviraj in "Ek Raat" the first Shalimar picture.


A
COMEDY
WITH PROGRESSIVE IDEAS
Starring:
MADHURI, PAHARI SANYAL, RADHARANI,
SHYAM, NAZIR BEDI, SHAKIR,
ANITA SHARMA, PREMI, MOHAN, RAMAWTAR,
TARA MOTA and
ZAHUR RAJA
Story and Dialogues KAMAL AMROHI
Music RAFIQ GHAZNAVI
Songs ABID GULRAYS
Cameraman JATIN DASS
Recordist ROBIN CHATTERJEE
Our next
MAHMOOD GHAZNAVI
Produced and Directed
by
ZAHUR RAJA
Raja Movietone
Main Road ... DADAR
MAZAQ
A Zahur Raja
Production.



NALINI JAYWANT—

Even in a boy's dress, Nalini becomes an attraction in "Ada-barz" a social picture of Amar Productions.



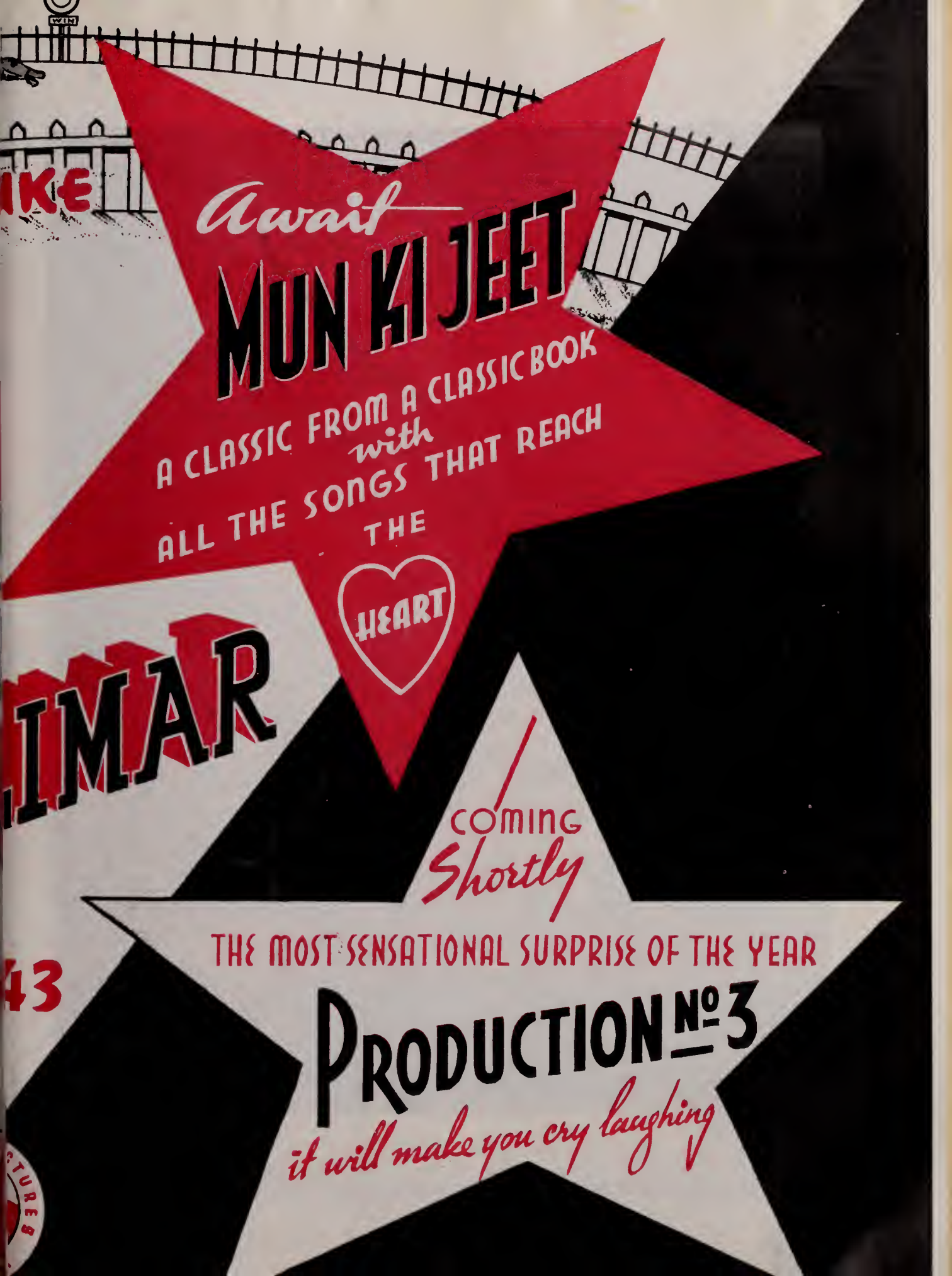
EK RAAT

An epic story magnificiently told

WINS TREMENDOUS APPLAUSE *from* **ALL OVER INDIA**

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194

SHALIMAR PICTURES, 22, VINCENT SQUARE, DADAR, BOMBAY.
SHALIMAR STUDIOS, SANKER SETT ROAD, POONA.


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with
ALL THE SONGS THAT REACH
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COMING
Shortly
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PRODUCTION No 3
it will make you cry laughing



SADHONA BOSE—

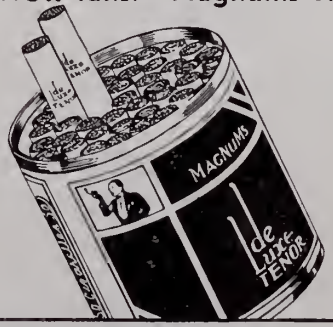
This famous danseuse is once again busy on a picture and she will be soon seen in "Paigam" a social story of Amar Productions, directed by Mr. Surendra Desai.



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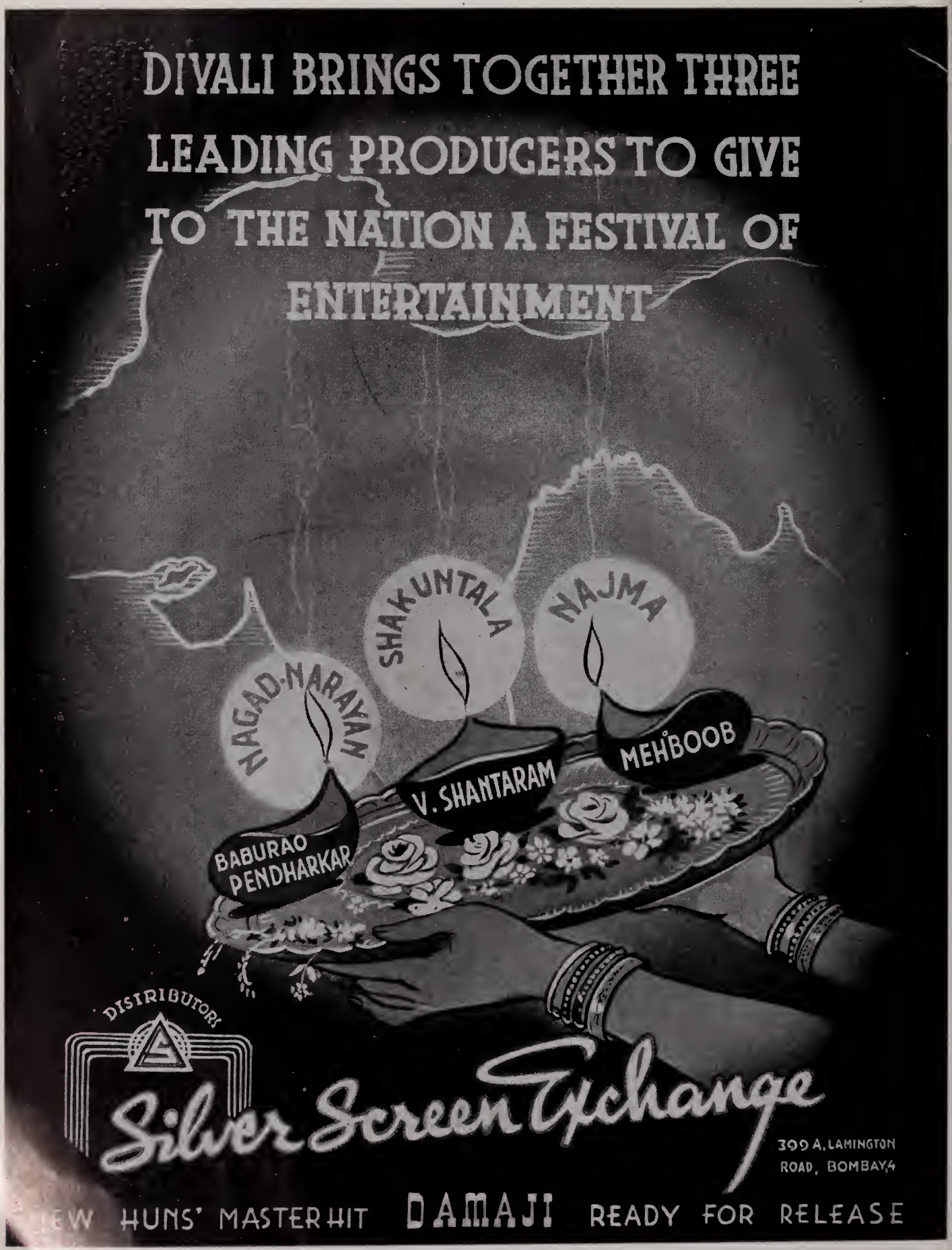




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NEW HUNS' MASTER HIT DAMAJI READY FOR RELEASE

India's Elder No. 2 Commends filmindia!

Rajaji Thinks Loud On Indian Films!

Condemns Current Mythological Representations!

(By: Our Special Correspondent)

"When people wax eloquent on the educational values and possibilities of films, I feel they are making a rather tall claim. The screen is far too much a quick business for educational work. For real teaching and learning the personal touch is essential. I believe in face-to-face teaching only. At best films can be good supplementaries."

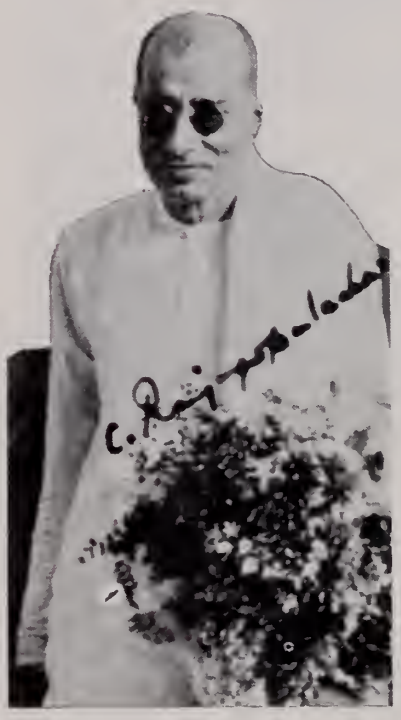
For a film enthusiast like me, that was rather cold reception from Mr. C. Rajagopalachariar, India's Elder No. 2 and next in reverence to the great Mahatma. But he has such an engaging manner of speaking that he makes everything pleasant for you with his touch of wit. As soon as we got to talking at Birla House during his sojourn in Bombay on private business early in October, he made this first stingingly original remark.

"But I should not be misunderstood. There is nothing in the world that does not teach. Experience, we say, is the greatest teacher. So films can teach. Even a bad film can teach you what a good film should be like. Don't the philosophers tell you that for a real taste of pleasure you should know first what displeasure is. Films should be—"

There was the telephone ring. Some one from a firm of publishers wanted Rajaji to write a book for them. He excused himself on the ground that he was in no mood to write a book just at present. On being pressed further, he said they should get in touch with him about a month later. He had not lost the trend of his talk. Resuming quickly he said.

WANTS CLEAN FUN

"Films should be content with entertaining people. In that respect they have a good deal to do. They should aim at providing clean fun. I am not a kill-joy. I don't



Mr. C. Rajagopalachariar, affectionately known as "Rajaji".

object to fun at all. But what crude and monotonous things we get under the false claim that they are giving something new and different every time! I have not seen more than half a dozen films in my life. Perhaps it was my misfortune that the Indian ones I saw proved boring. I hope they don't make all films in that way and I hope I am not unpatriotic when I say this, but it is hard to ask people to enjoy and laugh for the sake of Swadeshi when you are out for a couple of hours' fun in a theatre. You cannot continue to be a politician all the time."

Another telephone interruption. This time it was some one from the University School of Economics and Sociology pressing Rajaji to write a chapter for a volume to be published by a certain American institution. He put off this offer also and switched off to tell me how cordially he hated to see the use to which films put our stories from the Puranas. He said:

"The stories from the Puranas that we have heard from our childhood from our grandmothers are too grand and too shrouded in mystery for their representation in films. I get a feeling of pain and torture, when I see somebody or the other becoming Rama and Krishna and Narada. It is all so repulsive. In their pictorial representation, these sublime characters are ruined. And the crude sex appeal that is introduced! No, it is all a shameful affair and I refuse to encourage the propaganda for these celluloid Ramas and Krishnas and Naradas."

"Have you seen 'Tukaram' and 'Padosi'?" I tried to put in a word on behalf of what I consider good Indian films. "In all probability you would not have said this after seeing them."

"No, I have not seen them. I respect your opinion as a Film Critic. All my remarks are, in a way, based on ignorance, because I have not seen many films. But I am just telling you frankly what I feel."

Yet another telephone. This time it was the Secretary of the South Indian Association, who wanted Rajaji to address them. Once again. Rajaji explained that he was purely on a private visit, leaving the next day for Madras with his grandchildren, and was unable to take any engagement. Wasn't "filmindia" lucky to get an interview with Rajaji in that mood?

JUSTIFYING THEIR ACQUISITIONS

I asked Rajaji to say something about the foreign films he had seen. He said he had not seen many foreign films either. Once he was taken by Jawaharlal Nehru to see



Chhaya Devi need not look so worried with Jairaj to back her in "Mera Gaon" a social release of Supreme Films.

a film of some Mexican peasant revolt against tyranny and he liked it. Another time it was Asaf Ali who took him to a certain Indian film. It was perhaps good dialogue but nothing much further. For the third time it was a story of the rise of the Reuters which he recalled with pleasure. That was his idea of clean fun, good entertainment and only incidental instruction.

Naturally I asked him if he had seen "Emile Zola", "Pasteur", "Edison" and other biographicals and historicals. His reply was characteristic. He said:

"Like all commercial philanthropists who make endowments, in order to justify their acquisitions, some big picture-producers occasionally produce pictures which are wholly unobjectionable. But a very large majority of the films are a crude appeal to sex and harmful to the health of our boys and girls. In the present order of society, they must produce what sells, irrespective of the considerations about social good."

"FILMINDIA'S" VERY GOOD WORK

His daughter entered to make inquiries about his programme. The conversation continued for some minutes in Tamil as Rajaji was skipping over the pages of the then current issue of "filmindia". His daughter left the hall and Rajaji said something complimentary about Mazharkhan, whose picture as he appears in 'Uljhan' was printed on page 11. He looked natural, he said. Shanta Apte was quite popular he remarked, as he was gazing at page 19 and again reverted to Mazhar Khan as he read the advertisement of Asiatic Pictures on page 26. He observed, "He was an actor once, is it not? He has now become a producer; risen from the ranks?" He admired the fine printing and remarked: "In the printing art India had made great progress. "filmindia" looked like the best foreign journals." For a couple of minutes he lingered on Sardar Patel's interview on page 51 and said nothing.

Looking up the copy of the "filmindia" from cover to cover and reluctantly putting it away he said: "I see you are doing very good work on behalf of and in the interest of the film industry. I remember your magazine raising its voice against anti-Indian films from abroad. "filmindia" seems to be a very good magazine."

"I like film journals to make fearless but constructive comments. Art criticism should be soft and encouraging. The critic should remember that he is dealing with delicate texture."



Young men look "delicate" before young girls. Maya Bannerjee demands that attention from Prem Adib in "Chooriyan" a Prakash picture.



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'FARMAN'

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Starring

SAROJINI

ANIL KUMAR

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Sadik, G. Shah

& others

MOTORWALI

Direction **A. M. KHAN**

Cast **RADHA RANI**
Prakash, Sardar Mansoor,
Amina, S. Alam, Nazira
Rafik & Ansari

NAYA ZAMANA

Direction
NANUBHOY VAKIL

Cast **Sarojini, Rajnikant**
S. Nazir, Ghory, Hady
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BOMBAY-4 — Chandni Chawk, DELHI

Mazhar Khan Hits Out

Baby Anwar, Symbol of India's Unity!

By: Sushila Rani

"Even if I become a millionaire —and that is a million to one chance —I would always love to work under Director Shantaram in any role he gives me. For, I feel that with him and him alone can a true artiste give full expression to his aching soul", replied Mazhar Khan vehemently, despite his graceful effeminate smile, when I asked him whether he would work on the screen after making his pile as a producer.

"And what about the other directors?"

"Well, less said about them the better. That way I am also a director now". In a moment. Mazhar Khan realised that he had committed a grave mistake in saying what he had done with "filmindia" interviewing him.

Five feet, six inches and weighing a full twelve stones, with curls playing on his bull-neck. Mazhar is quite a coy, modest fellow who kept blushing throughout perhaps ragged by the idea that a girl was interviewing him. He tried to look his best and act his best but for doing so it seemed he had taken the rules from a Woman's journal—for, every little move and sigh of his had an almost feminine grace. And yet Mazhar has been a boxer, a polo player, a football champ and an all-round athlete.

As if to disprove the little graceful touches which constantly cover him, Mazhar likes to play strong character roles such as: the blacksmith in "Akela", the rickshawalla in "Rickshawalla", the barber in "Uljhan" and the horse-shoesmith in "Yad"".

But that is not all, Mazhar is capable of. Since he took up the screen 18 years ago, he has worked in over 120 pictures and portrayed all sorts of roles proving his versatile talent in histrionics. And he has worked with all sorts of directors and under all possible conditions. Some of his outstanding performances were given in the following pictures: "The Challenge", "Madhuri", "Nur Jehan", "Sonera Sansar", "Sultana", "Baghi Sepahi" and "Akela". While in "Padosi", as "Thakur", the Hindu neighbour, Mazhar Khan, the Muslim actor, played the role of his lifetime, living every minute the life of a Hindu and proving to those who insist on dividing India that there is nothing to choose between the Hindu and the Muslim and that one is the twin brother of the other. Not one from the millions who saw "Padosi" could say that "Thakur", the Hindu, was played by a Muslim actor.

KIDNAPPING WOMEN

Born on the 18th of October 1905 in Dhar State, the Indian screen would have lost this great actor, if he had listened to his father who was a First Class Magistrate and who wanted Mazhar to persevere in the police service where he was known by the dubious distinction of Sub-Inspector Mazhar Khan—salary Rs. 50/- with criminals as companions.

Mazhar liked this rough and tumble game for some time as in his childhood he had seen thrillers on the screen in which kidnapping women and manhandling them had appealed to him immensely. As a police sub-inspector it was not law-and-order for him to be doing this, so he chucked the uniform out of his bathroom window one day 18 years ago and arrived in Bombay to try his luck on the movies.

He had not counted on a brace of burly Pathans stopping him at the gates of the Imperial Film Company. With his 12 stone argument, Mazhar, however, presented himself before the proprietor and soon became one of the flowers in a picture called "The Fatal Garland".

That was on Rs. 60/- a month. Now Mazhar earns anything between five to six thousand rupees a month, be it as an independent producer, an optimistic director or a free-lance artiste. Not at all bad. Is it?



Producer - director - artiste Mazhar Khan, who is now working in and directing "Yad".

MRS. MAZHAR KHAN

Mazhar who is one of the very few Muslim actors who speaks Hindi correctly in addition to Urdu, is however, fond of bursting out into "King's English" and gives ample evidence of being a loyal subject of His Majesty King George VI by emulating his imperial example by a marked stammer and stutter.

Mazhar's stammer and stutter in the rulers' tongue makes Mrs. Mazhar Khan's English a treat to hear —of course, in comparison.

That brings me to Mrs. Mazhar Khan—a charming lady who has rare teeth which look as genuinely beautiful as a false set. Every third second the lips part and you see a sparkling smile, certain evidence of a sweet temper.

She is a Hindu girl in the early twenties and though married to Mazhar, she still remains a Hindu, free to follow her own religion and observe all its ceremonials. Mazhar Khan is a free thinker, who because he is himself a devout Mahomedan who has correctly assimilated the spirit of the Quoran, suffers the individual to pursue his or her own religious inclinations.

In Mazhar's present-day home therefore is found the future solu-



LAMINGTON ROAD - BOMBAY No. 4

tion of India's political problem. There in cloistered protection is little Anwar, a year and a half old, the smiling symbol of our nation's twin communities. In Anwar is combined the philosophic resignation of the Hindu with the vigorous practicality of the Muslim—one a compliment to the other.

In Anwar, there is fusion of Pa-



★

Little Anwar, snapped in a boxing mood.

★

kistan and the Hindu Mahasabha and when little Anwar, who hasn't different cheeks reserved for his two parents presents his two little lips to be kissed, the guest cannot help but feel relieved with this symbolic gesture pregnant with the solution of our nation's problem.

Anwar must become a mascot for K. M. Munshi's "Akhand Hindustan" movement.

REVERENCE FOR FILMINDIA

Mazhar Khan is now directing and producing his own pictures. His first was "Meri Duniya" and he is now on "Yad", his second one. He threatens to produce another one called "Dunia Mane" and also hopes to build his own studio.

Mazhar has some pet ideas as a producer. He has a poor opinion of those fanatical Muslims who launch blackmailing agitations and infuriate the masses when a Muslim subject is presented on the screen. While he loves the Hindu culture which is inevitably shown on the Indian screen, he feels that the intolerant attitude of his Muslim brothers is responsible for denying to the Muslim world Muslim subjects which would revive the glory of the ancient Muslim culture and thus inspire the modern generation to attain a better future.

The present rift in the Hindu Muslim relations he attributes among other reasons to the lack of Muslim subjects on the Indian screen showing Muslim home life in its true perspective. He says: "Muslims live like Hindus but the Hindus are not told about it because producers can not risk Muslim subjects with fanatics running riot."

Mazhar Khan has a great regard for Producer S. F. Hasnain of Fazli Brothers who, according to him, is the only man with enough courage to give the Muslim culture a break on the Indian screen. His "Masoom", Mazhar says, was an ideal portrayal of true Muslim home life.

Mazhar Khan gets a huge fan mail every month asking for autographed photos or free career advice. Mazhar says that every letter that comes in just gives one more proof of "filmindia's" popularity, because all his letters are from fans of "filmindia".

"I have reverence for "filmindia". I can't sleep in peace without it. For a true appreciation of my work I always look up to Baburao Patel whose criticism and reviews are impartial and fearless, though they hurt many a time." That is what Mazhar Khan thinks of "filmindia".

Asked what he thought of the social stigma attached to the work of film acting, Mazhar said: "That is all gone now. We have really good and educated people working in the industry now. And even if they were not there I don't understand why film work should be looked down upon unless by incorrigible snobs and idlers. Film acting is as honourable a work as that of a doctor or a lawyer. In fact, a film actor should enjoy a greater social status as his work affects millions every day. A popular film star is a great social force and society can harness that popularity for its own greater good."

People who believe that our actors don't think are wrong. Here is Mazhar talking as well as a social or a political leader on a subject which our professional leaders are prone to thing as their own monopoly.

Mazhar has said a lot of other things—many of them sensational—but let us leave all that for some future occasion.

The tea and 'samoosas' at Bachan Lodge, Worli Sea Face, Bombay—Mazhar's residential address—waiting all this time demanded respect at this stage.



It seems to be a cloistered situation in "Uljhan" an Acharya Art Production starring Sardar Akhtar.


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Shantaram Hits The Tin-Gods On The Head!

Warns The Capitalists To Look Out!

Pays A Glowing Tribute To Filmindia!

(On the 6th of October 1942, Mr. V. Shantaram, Honorary Film Adviser to the Government of India, was the distinguished guest at the Rotary Club of India. After the poor lunch which the gilt-edged Rotarians often offer to their guests, Mr. Shantaram addressed them on "Society and Our Films."—The Editor.)



Mr. V. Shantaram—and who does not know him.

"I am a film producer and one of those who produce talkies every day of their life but become tongue-tied when it comes to talking to a distinguished gathering like the present one. Amongst you there are many a professional orator and to such my present performance may perhaps not appeal. But I take courage in the thought that as a film producer I am used to addressing, though indirectly and through my productions, a much larger audience consisting of millions all over the country than, perhaps, the best professional orator found in our social circles or in our political field.

The spoken word of the individuals, however great their personal popularity, reaches comparatively a small audience of intellectuals while a popular film covers a much wider field in entertaining and instructing millions all over the country. The influence of a film, therefore, is much larger and more potent than the spoken or the written word. Therefore, friends, whether you agree or not, you must concede to me the privilege of being heard with a seriousness as those very ideas which I may express today may affect the life of millions through my own productions in future.

Several amongst you have perhaps been looking upon the motion picture film as an harmless medium of entertainment — sometimes frivolous and at times serious. That is certainly one way of looking at films, but it is not the only way to justify film production. To the producer who takes his profession seriously, production of films is an opportunity for rendering remarkable social service.

THE REAL SOCIETY

Here it is necessary to explain to you, friends, what the word 'society' means to me. During the last ten months that I have been the film producer to the Government of India, this word 'society' has fallen on my ears a million times. One day I have been introduced to a big society lady, another day I had to attend a big society wedding, a third day I was invited to another social function, but somehow, maybe perhaps due to my own drawbacks, I have never felt at home at all these functions where instead of breathing fresh air I have always taken in the aroma of different perfumes and my eyes have been dazzled by the finery and the wealth of costumes worn by men and women. This is not the society that is ever affected by our films except perhaps in their ever-changing modes of dress or vogues of hair-does. At the most, the membership of this society throughout India should not go over 10,000 persons.

No producer who has a bit of social conscience would bother about this 10,000 when there are 400 million others waiting to be taught a new way of life. But somehow, Western civilization with its clubs and dances has lent us an artificial standard of life which ill-befits the majority of our people. My idea of society does not necessarily exclude these people but includes the millions of others in the country who, like the proverbial dumb-driven cattle, follow the glamorous few in their unequal race of life and come to grief.

When I speak of the requirements of society, I have this particular society in my mind, and if any art or science, in fact any human endeavour, fails to touch this entire society, I consider all such arts and sciences and human efforts as completely purposeless, entirely off the mark, and futile.

Like every other art, the filmic art consists in surmounting difficulty to produce beauty. Indeed the finished film is always a result of several arts and its character is necessarily composite. Synthetic and co-operative, production of filmic beauty is a thousand times more difficult than painting a picture or writing a poem which is always a more or less individual effort. A film is a synthesis which partakes of not only poetry and painting but a number of other arts like music, acting, photography, dress-designing, eloquence etc. The combination of so many arts into the single filmic art has resulted in the film inheriting a great power, a power which can be used for good or evil according to the conscience of those who will it. The greater the power, the greater the responsibility for the motion picture producer. The people who produce films have in their hands a terrible weapon which they can well use



UNITY PRODUCTIONS'

BHAKTA ❖ KABIR

Direction:—
Sjt. RAMESHWAR SHARMA

Starring:—
MEHTAB
MAZHAR
BHARAT-BHUSHAN
PADMA DEVI
JYOTSNA GUPTA
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for social welfare in creating better conditions for the masses, or on the other hand, demoralising their lot and making it worse than it is today. This is purely a matter for the conscience of the producer.

"FILMINDIA'S" PATRIOTIC WORK

Speaking of arousing the conscience of picture-makers, may I draw the attention of such of you as have not already noticed the series of press interviews with public men and social leaders that are being published in the "filmindia" for the last several months? "filmindia" has broken many lances in its patriotic and public spirited fight on behalf of the Indian film industry in its multiple aspects, but this constructive effort directed towards improving the tone and tenor of picture-making in India is particularly notable in "filmindia's" career. Men and women who belong to widely differing and even opposite political persuasions have joined in giving their views on films and allied matters in these interviews and I have no doubt that picture producers in our country will be greatly benefited by these suggestions

I don't say that all the suggestions are particularly original or extraordinary, but they have the undeniable virtue of being considered the utterances of responsible men in public life and of leaders of thought in our society. Men like Sir Radhakrishnan, and Dr. Jayakar, Dr. Ambedkar and Ex-Premier Kher, Vice-Chancellor Masani and City Mayor Meherally, and many others have spoken so far and many more from other provinces, I hope, will follow to have their say in "filmindia". A close study of these views will provide wise guidance to our producers who plan their future productions, as these very people who have given the interviews happen to be the persons who shape our nation's destiny from day to day and, as such, they also shape public opinion.

There is a standing complaint against our producers that we keep on producing long and silly stuff divorced from the realities of life.

With "filmindia" and several other distinguished men and women in India I also deplore the attitude of Mahatma Gandhi towards our avocation, but I agree with Mrs. Kamaladevi Chattopadhyaya when she says in "filmindia": "I think the prejudice of people like Gandhiji is understandable and I more than appreciate it because the subject matter and composition of our pictures today are such that I do not at all feel inspired or enthusiastic over the films as a whole. They are so unreal and decadent, and divorced from the actual aspirations, hopes and struggles of the Indian people." Strangely enough, I should be defending the producers who belong to my own community, but I would go a step further and also agree with City Mayor Meherally when he says: "I would like to see the life of an Indian peasant in his social and political setting—rural indebtedness, tragedies from addic-



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★ K. C. DEY
★ RAJKUMARI SHUKLA
★ Pt. BADRIPRASAD
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tion to drink, antiquated social customs like child marriages and unequal marriages." These two leaders have just said what they expect in our films.

To quote once again "filmindia's" recent editorial article: "After thirty years of film-making and after being sure that the film industry has come to stay, inspite of keen foreign competition or lack of sympathy from the State, our producers are expected to be progressive in planning their entertainment fare for millions." It is these very millions which count most in my understanding of 'society' and our films must not only give expression to their emotions and aspirations but also must point to other ideals for improvement of their lot.

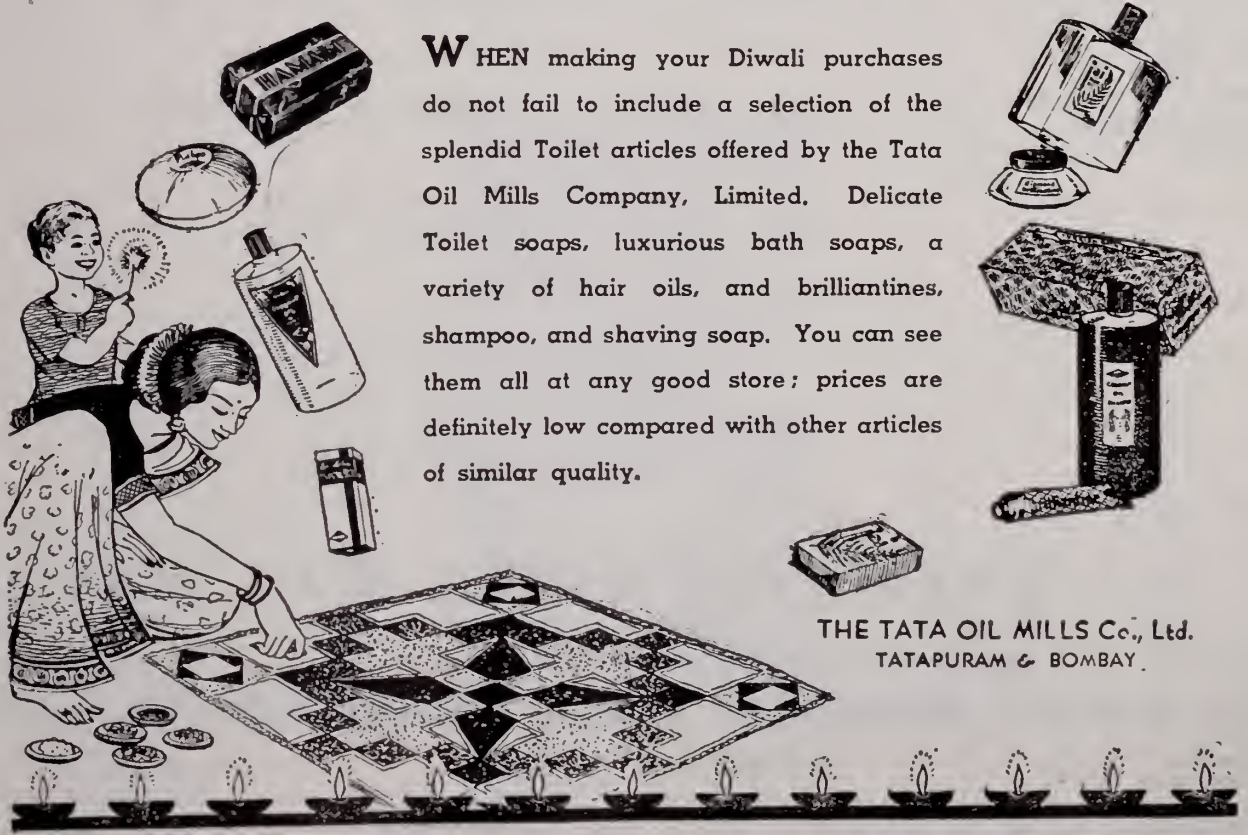
LIFE—A GRIM ART

Film artistes in every department must be fired with the single idealism of purposeful production. Life is a grim art and lends itself to numerous interpretations which could all be ordered to serve the one single purpose of being useful to society. But films cannot be successful if they become mediums of blatant propaganda. Every film must have entertainment, novelty and imagination and film producers must not forget the basic emotions of mankind since times immemorial. Cosmo Hamilton has said somewhere: "Fashions change and tastes differ, but in the hearts of the theatre-going public there is a longing for romance, for idealism, for the reward of virtue and punishment of vice. Dull lives require a little joy and every man and woman, however small or great, comes to the theatre, to sit on a magic carpet and be wafted to the place which is only seen in the dreams."

So we must take note of these day to day changes in fashions and tastes, likes and dislikes of the multitudes of men and women and it will serve none to stick to our old, old ways. If picture-goers are now demanding, along with entertainment films, some newsreels, some travelogues, some anti-crime shorts, or some political or social events of importance in a pictorial form, we must supply them all. We cannot ask them to be content with what we have been giving so far as we must travel with the times.

If you look within yourself for a moment and analyse your own mode of life carefully, you will find what havoc Hollywood has played with your own life. Pictures from Hollywood have left their impress on your ways and manners of life in one way or other. Quite unconsciously many of us ape the things which we see on the American screen. Quite unconsciously we allow our thoughts to take the shape which Hollywood wants us to, in our social contacts. Though, in numerous ways, Hollywood has been responsible in shaping the civilization throughout the world for good or for bad and producing the present

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state of chaos, yet many a time Hollywood has given us purposeful pictures like "Emile Zola", "Louis Pasteur" and the "Crime Does Not Pay" Series. In these few pictures which we see off and on is the seed of progressive thought and the ultimate salvation of our masses.

And this is how the film plays its social part in the life of our people, and this should be the ultimate ideal of all film producers.

OUR STRUGGLING INDUSTRY

And now I hope to be excused for digressing to ventilate a patent grievance of the Indian film industry. For some mysterious reason, known only to those against whom I have this complaint, the upper classes in India, namely, the bankers, the industrialists and the wealthy clubmen have always shown a marked antipathy towards the very existence of the Indian film industry. During the last thirty years without the help or even without the sympathy of our industrialists, of our bankers and of our financiers, the Indian film industry has been leading a precarious existence sheerly due to its own enterprise and because of some pioneers who, inspite of these difficulties, have struggled hard to survive.

The State with which I am very closely connected at present, I regret to say, has also treated the Indian film industry in a step-motherly way and whenever our leaders of the industry have approached the government for one relief or other, they have been shown the door every time

It is really remarkable that under such disheartening circumstances India still produces over 100 pictures a year and Indian pictures still claim seven-eighths of the cine-going public of India. In our country, there is no private or government institution which teaches people the art of film production like the ones we find in England, Germany and Hollywood. The only school we have is the good foreign picture which we get once in a while and from which one and all, including myself, have learnt one thing or other all these years. This is the only debt which we owe to the Hollywood Producers.

There are amongst you people who have overflow of wealth which could be well utilised to stabilise our Indian film industry. If this money could be induced to flow into the production of Indian films not only will you be helping us to stabilise the industry which provides entertainment for millions and which in due course is bound to be indigenous, but you will also help us to improve the lot of these dumb millions who have not today even the courage to ask for a loaf of bread. Once some of you, gentlemen, realise the social importance that is inherent in the work of film production, I am sure that the overflow of capital which many of you must be having will be used in building up an industry which is as essential to the future glory of our nation as other essential industries of a country.

WARNING TO THE ELDERS

I warn you not to think lightly of the influence of films in your lives. As elders of modern society you might consider yourself beyond the influence of the films but in your homes, there are cradles which will grow shortly to become the future pillars of our society. In these cradles are little lovely children who, as they grow, will be seeing the pictures mainly with the intention of enjoying some harmless entertainment, but inspite of what you say and do to them, they will be subtly influenced by the contents of these films. If you wish well by this future generation and if you wish to see your own country flowering into a glorious nation, it is essential that you, the present day elders of society, should have a definite say in the production of film fare for your children. To do this you must buy some interest in this film industry. Unless you do that, you will be at the mercy of a handful of people who constitute the present-day producers in the country and who have the power to influence and change the mode of life of the future generation.



Prem Narayan Arora, one of our leading sound engineers, associated with Kardar Productions.

Remember that the modern theatre is our future school room where, whether you like it or not, the growing generation will be taught its new lessons of life while being entertained. Don't you wish that in these school rooms the right type of lessons should be taught through the right type of teachers? If, as intellectuals and elders of society you feel that the correct interpretation of life is not being shown on the screen at present, then is it not your duty that things should be changed and improved to suit new conditions and demands of life? This can only be done if some of you gentlemen will employ the overflow of wealth, which you must have, for the good and betterment of this industry.

Almost every wealthy man has his conscience in his pocket. To those who are in this category, I give an assurance that the film industry is an economically paying problem. Pictures which have cost a little over a lakh have often brought in as many as ten lakhs of rupees as profits. Show me another industry which can return these huge profits within a period of three years.

In conclusion, I hope to be excused for utilizing this opportunity for a little honest propaganda for the industry which has given its best to me and I hope my words will not be lost on you entirely.

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SITARA, NAZIR
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AZURIE, GOPE
&
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PI-KAHAN

WRITTEN BY:
ISMAT CHUGTAI

WITH:
SITARA
NAZIR

DIRECTOR: K. Amarnath

A MUSLIM SOCIAL

SALMA

WRITTEN BY MUNSHI DILL

DIRECTOR: **ASIF**



Indra Film Circuit

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SUPREME FILM DISTRIBUTORS (Bombay)

After the remarkable success of "Ankh Michowli", this firm of distributors has gone and hit upon a gold mine in "Jawab", a picture of M.P. Productions, recently released at the Imperial Cinema.

They have a number of other pictures coming to the screen; some of them are called "Mera Gaon", "Khamoshi", "Adabarz" and last, but not the least, "Paigam" featuring that charming siren of the screen Sadhona Bose.

BOMBAY TALKIES (Bombay)

Things don't seem to be going well with this studio in so far as the internal working harmony amongst the workers is concerned. There have been court cases between Rai Bahadur Chuni Lall and Madame Devika Rani and it seems that they will soon part as friends and the entire studio will be entrusted to Madame Devika Rani for future productions.

While these family quarrels are on, Director Mukherji has been busy producing "Kismet", a social story featuring Mumtaz Shanti and Ashok Kumar. This picture will be on the screen sometime in the month of December.

FAZLI BROTHERS (Calcutta)

Producer-director S. F. Hasnain is in Bombay with his brother to produce a number of pictures. He has announced a very ambitious programme which begins with "Fashion", a social story and "Bhai-Bahen", another social story. No sooner these two productions are completed. Producer Hasnain will take up a spectacular costume picture called "Humayun" and thereafter once again he will shift back to a social one called "The College".

"Fashion" will be shot at the Shri Sound Studios in Dadar.

WADIA MOVIETONE (Bombay)

Producer J. B. H. Wadia, a better newsmaker than a producer, who gave us the first English picture as well as the first Sindhi picture in a single year, has at last succeeded in selling off the studios to Mr. V. Shantaram.

But that does not mean that he has stopped production of motion pictures and he has already got several pictures under production. Some of them are "Ankh-ki-Sharm", "Shobha" and "India Calling", the last one being the second Indian picture to be produced in English.



Mr. Surendra Desai, M.A., takes to screen direction, after a ripe experience in film production, and is now in charge of his maiden picture, "Paigam" featuring Sadhona Bose.

ASIATIC PICTURES (Bombay)

The modest Mazharkhan is becoming a more enterprising producer every day. His latest activity consists in the production of "Yad", a social story featuring himself and Veena Kumari. Another picture on which he is working at present is called "Duniya Mane". It is a social story written by Munshi Ajiz, the man who wrote "Duniya-na-Mane" for Prabhat.

D. R. D. PRODUCTIONS (Bombay)

To the accompaniment of a lot of tall talk, Dady Wadia, the producer of this company is busy with the actual shooting of his maiden production, the story of which has been adapted from "The Gong Of Shiva", the famous novel of that well-known writer Dewan Sharar.

Director Nanda who is in charge of the production has already started talking about the excellence of the sequences which he is shooting. If half of what he says proves to be true, "Ishara" is going to be a picture worth seeing.

NAVYUG CHITRAPAT (Poona)

"State Guests", a comedy produced by this company is regaling large audiences at the Krishna Cinema in Bombay. Still another picture which this company has released at Poona is called "Ever Yours" which is produced exclusively for the Maharashtrian audiences in Marathi.

They have still another picture in making called "Pahili Manglagaur."

CHITRA PRODUCTIONS (Bombay)

"Kisi-se-na-Kahna", the second production of this company featuring Leela Chitnis and Pahari Sanyal has been lying ready for release, awaiting a suitable theatre.

Producer Gvalani is not the man to rest on his oars and he is al-

(Continued on page 77)



KHURSHID—

Becoming more and more popular everyday, this Ranjit star will reach the peak in "Bhakta Surdas" in which she co-stars with Saigal under the direction of Mr. Chaturbhuj Doshi.

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Supervision:
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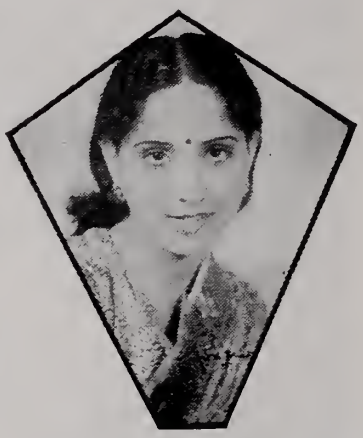
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Zahur Raja

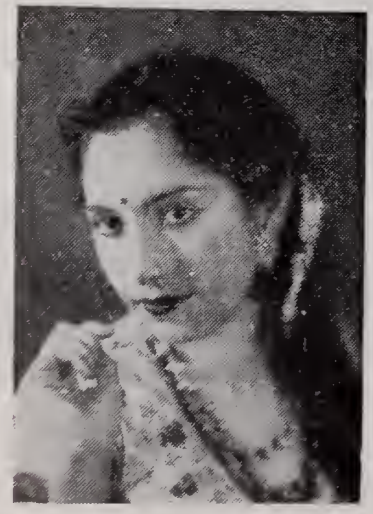
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ZAHUR RAJA
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★

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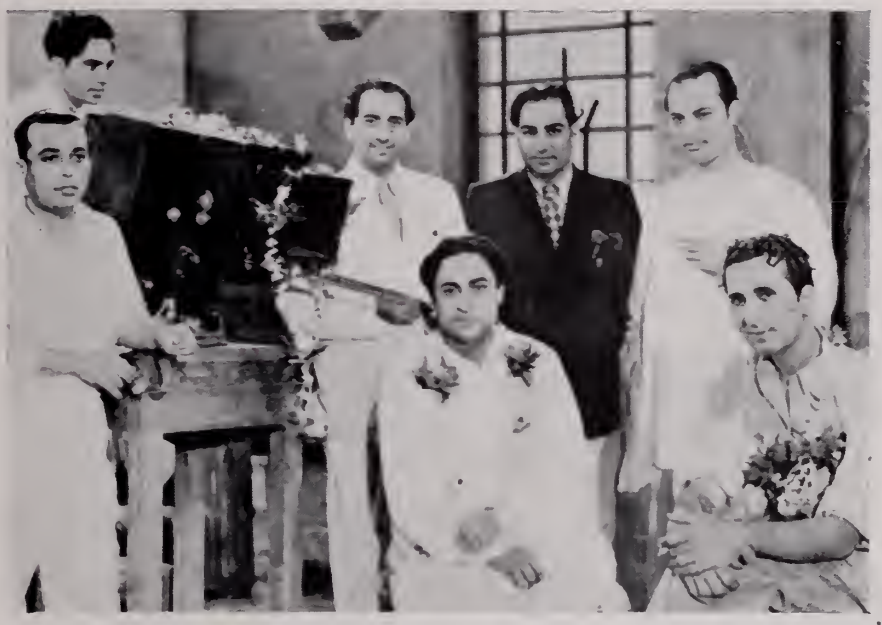
The Novelty, Edward and ? at BOMBAY
'Capitol', SURAT; 'Deccan', POONA;
'Chitramandir', NASIK.

●

'NEW INDIA' Releases Applauded by All!

★ **"KIRTI" With Lalita Powar & Jairaj**
★★ **"DUNIYA EK TAMASHA" With Sardar Akhtar**
★★★ **"JHANKAR" With Chandramohan.**

Distributors: NEW INDIA FILM CORPORATION, Novelty Theatre, Bombay, 7.



At the Muhurat ceremony of "Dawat" of Eastern Pictures, prominent film people attended. Here we see Director Kardar, Producer Mukherjee and Ashok Kumar, the ever popular film star.

(Continued from page 73)

ready shooting "Pratigya", a social story in which Leela Chitnis is again starring. This picture will be soon completed and we hope that both these pictures are released to the public as soon as possible.

ACHARYA ART PRODUCTIONS (Bombay)

"Kunwara-Bap" is still running at the Lamington Talkies and shows no signs of getting out. These producers have been rather lucky in securing the Roxy for their second production "Uljhan" which was released during the month and had attracted good crowds, during the first week.

At the studios they are producing another comedy which they have not yet named, but it features Protima Das Gupta and is directed by Mr. Kishore Sahu.

BHARAT PICTURES (Bombay)

This influential firm of distributors keeps on securing new pictures for their circuit from month to month. One of such pictures which is likely to be an outstanding success of the year is "Bhakt Kabir" which is expected to be released in Bombay very shortly.

SHALIMAR PICTURES (Bombay)

"Ek-Raat" keeps on bringing good reports from all the towns where it has been released in India. All these encouraging reports promise a very fine start to this new company who are now awaiting the public reaction after the release in Bombay which is fixed at the Lamington Talkies.

Producer W. Z. Ahmed is, in the meanwhile, doing his paper work for "Mun-Ki-Jeet" and "Film Actress", two social pictures which he wants to start at the Saraswati Cinetone Studios in Poona, which he has taken up on hire over a longer period.

INDIA FILM CIRCUIT (Bombay)

Some of the pictures which these people are handling are "Sunbai" in Marathi, a social story concerning the home life in Maharashtra, another one called "Kaljug" which features Sitara, Nazir and others and is produced by Hind Pictures.

Still another picture which will go into production is called "Salma" which is a Moslem subject dealing with the Muslim social life.

NEW HUNS PICTURES (Kolhapur)

"Damaji" is lying ready in the tins awaiting release probably at the Swastik Talkies in Bombay. It is a socio-devotional story featuring Baburao Pendharkar, Lalita Powar and Leela and is expected to run well throughout the country.

Director Vishram Bedekar is busy with a remarkably refreshing subject called "Cash And Carry" featuring Baburao Pendharkar. This picture has a marvellous topical story depicting the trials of the Burma evacuees and is projected against the present war time background.

RAJA MOVIETONE (Bombay)

Once an artiste, Zahur Raja has become now a producer and director. The picture which he is handling at present is called "Mazaq". One hopes that it is not all fun and it does not prove funny in the long



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SELECT SERIAL SUPPLY (Bombay)

Distributor Bachubhai Raval is nowadays on the up-grade and is making his presence felt in the Indian film industry. He has been securing a number of pictures, prominent among them being "Gora Kumbhar", a social story. "Preetam", "Sohagan", and "Kalakar".

All these activities show that he will have very fine releases for the coming season.

MOHAN PICTURES (Andheri)

"Zevar", a social picture recently produced by this company has brought in stunning reports from Delhi where it is supposed to have proved a hit according to the report of the producers.

A subsidiary company has been formed by these people under the name of Ramnik Productions and they have signed down Ashok Kumar of Bombay Talkies and Leela Chitnis for two pictures which will be taken up for production very shortly.

PRAKASH PICTURES (Andheri)

"Churiyan", a social story claimto be depicting the life that throbs in 700 thousand Indian villages has been completed. It features Maya Banerji and Prem Adib.

Another picture which is on the sets now is a romantic social called "Panghat" featuring Sushil Kumar, Vimla Devi and others. Their Ace-director Vijay Bhat is busy with the settings of a new spectacular picture "Ram Rajya". This is planned to be a worthy successor to "Bharat Milap". We hope it proves so.

NEW INDIA FILM CORPORATION (Bombay)

This distributing organization under Mr. Kuka is very much in the news nowadays, and a picture which they expect to release very shortly is one called "Badal", a social story produced by Eastern Pictures and directed by Zahur Raja.

RAJKAMAL KALAMANDIR (Bombay)

The new studios which Mr. Shantaram secured from Wadia Movietone have been christened "Rajkamal Kalamandir". Here, within a month, our great director will get into dynamic action and start producing "Shakuntala" written by the well-known writer Dewan Sharar.

Just at present Shantaram and Dewan Sharar are busy putting their heads together in a fine airy room in the Cricket Club of India and we are all wondering what these two brains will turn out in the long run. We only hope that their joint effort will be in keeping with their previous reputation in their respective fields.

The second picture of Mr. Shantaram is called "Heaven" and we hope it proves a real heaven to him at the box-offices as it is planned to be a comedy.

Mr. Shantaram is up and down nowadays and can be seen raising a lot of dust all over the town and



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I

Chhaya Films' Devotional Hit !

GORA KUMBHAR

Starring: Lalita Pawar, Ratnamala.
Baburao Mahindrakar, Nandrekar

★ ★ ★

II

SUNRISE PICTURES'

Soul-Stirring Social

"SOHAGAN"

Starring:-

KAJJAN KUMAR

Bhudo Advani, M. Musharaff, Zilloo, Majid

Direction: J. P. ADVANI

III

JAYANT FILMS'

New Type of Screen Hit !

PREETAM

Direction : **MOHAN SINHA**

★

STARRING:-

MAYA BANNERJI
Rajendra, Shanti

★ ★ ★

IV

DURGA PICTURES'

Stunt - Social

"KALAKAR"

(ARTIST)

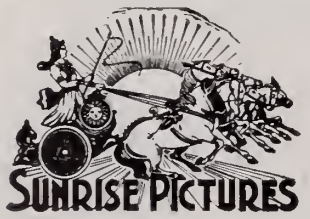
Starring :

JAL MERCHANT ★ MAYADEVI

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To our patrons and exhibitors.

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"DUHAI"

A subject based on the human short-comings.

Story by: **M. G. DAVE**

Dialogue: **ZIA SARHADY**

Direction - **V. M. VYAS**

STARRING:

★ **SHANTA APTE**
★ **NUR JEHAN**
★ **MIRZA MUSHARAFF**
★ **KUMAR**
★ **ANSARI**
★ **ZARINA**

"NARGIS"

A cine-treat of a grand Mohammedan social subject.

Story by: **MUNTO**

Direction: **SHAUKAT HUSAIN**

STARRING:

★ **CHANDRA MOHAN**
★ **SHOBHANA SAMARTH**
★ **BALWANT SINGH**
★ **YAKUB**
★ **NUR JEHAN**

FOR PARTICULARS WRITE TO **SUN RISE PICTURES**

Kennedy Bridge, BOMBAY

we expect that all his activities materialise soon and take some definite shape.

SILVER SCREEN EXCHANGE (Bombay)

This distributing concern owned by Mr. Shantaram is planning its future business career on an ambitious scale. It has already secured the pictures produced by New Huns Productions and we are told that it has also signed down Director Mehboob for his next five productions. In addition to these acquisitions it is also getting pictures produced by Rajkamal Kalamandir, the film studios belonging to Mr. V. Shantaram.

In all, the company promises to be an influential distributing concern in Western India.

KARDAR PRODUCTIONS (Bombay)

Ragged by the constant echoes that Kardar was more clever in producing covers for "filmindia" than pictures for the film industry, Producer Kardar has at last got into executive action and completed "Sharda", his maiden production.

Simultaneously he has also begun shooting "Namaste", his second social story which is being directed by his trusted assistants Messrs. Sunny and Sadiq.

RANJIT MOVIETONE (Dadar)

"Chandni" directed by Mr. Jayant Desai is drawing packed houses at the Royal Opera House and despite its obvious defects, Sardar Chandulal Shah seems to be satisfied with the paying potentialities of this picture.

This studio has a number of pictures in production and it is an impossible task to report all its activities in these days of paper shortage. If names interest you, here are some pictures which are lying ready: "Gowri", "Chhoti Ma", "Bhakta Surdas", "Dukh-Sukh", "Faryad", "Andhera" and "Iqrar".

Sardar Chandulal Shah has been thinking furiously for the last few months, trying to initiate an entirely new policy for his 1943 productions. The nett result of all these cogitations has been the arrangement to produce the following pictures for 1943: "Tansen", "Vish Kanya", "Sati Parvati", "Kalidas", "Shravan Kumar", "Rakhi" and "Jaydev". These are all spectacular costume pictures which are likely to cost several lakhs of rupees for production.

NATIONAL STUDIOS (Bombay)

"Roti" is still running at the Swastik Talkies where it was released.

Other pictures which have been and which are completed and are ready for release are called "Lalaji", "Apna Paraya" and "Jawani". They will come to the screen in this order in due course.

SWASTIK INDIA LIMITED (Bombay)

Under the efficient management of Mr. Pandya who is only recently appointed in charge of this firm, the firm seems to have reorganized itself on a better basis. One of their immediate releases will be "Barat" produced by "Kirti" pictures and featuring Shobhana Samarth.

SOWBHAGYA PICTURES (Bombay)

This is a new production company who have started with a social picture called "Haso Haso Duniya Wale". From the name it seems that it is a comedy which does not make a secret of its intention. We only hope that people laugh when they see it.



Producer-director S. F. Hasnain is perhaps the most progressive film man in the country. His rare courage in producing Muslim subjects, despite popular opposition, was displayed in his first one "Masoom", which portrayed Muslim domestic life very faithfully. Mr. Hasnain is now in Bombay with a big production programme in hand.

EASTERN PICTURES (Bombay)

Their first picture "Badal" will be released shortly in Novelty Talkies in Bombay.

They are now shooting "Dawat", a social story written by Mr. Nazir and he is himself directing the same. Two more pictures are in contemplation and they are called "Bhai" and "Hasti".

GUINEA PICTURES (Bombay)

Their maiden production is called "The Wise Men" and it features Sahu Modak and Mayadevi. The direction is in the hands of Mr. G. R. Durani.

INDIA ART PICTURES (Bombay)

At the Circo Studios this new company is busy producing a social story called "Angoori". The story is based on a novel written by Mr. L. K. Shukla and it stars Kaushalya and Ullhas in the leading roles. Pandit Indra has written the lyrics of this picture and Mr. G. N. Durrani has set them to music.

SUN RISE PICTURES (Bombay)

Producer-director V. M. Vyas is busy with his social picture "Dubai" which, we are told, he is producing with a tremendous speed. We never denied any speed to Producer Vyas, but we always cried for some more quality.

The second picture is called "Nargis", another social story written by Mr. Mantoo, and features Chandramohan, Shobhana Samarth and others.

ROYAL FILM CIRCUIT (Bombay)

This efficient firm of distributors has recently released at the Super Cinema "Mamaji", the maiden production of Chandra Cinetone, featuring Lalita Powar and Nandrekar.

The picture is reported to be drawing well and is expected to run in Bombay for a pretty long time. It has certainly proved a promising beginning to a new producing company.

For laughing out loud !

SOBHAGYA Pictures

Present,

HASO HASO
E
DUNYA WALLO

Starring

RATANBAI

SHAZADI

& GOPE

Directed by

Dwarka Khosla

हसोहसो

ए दुनियावालो



Next

MUSKARAHAT

DIRECTED BY

HARI SHIVDASANI

Starring

MOTILAL

HARI & GOPE

A "INTERNATIONAL PICTURES" PRODUCTION

SCREEN SERVICE

OUR REVIEW

"Chandni" Becomes A Mere Entertainer!

Producers Beat God Almighty!

Picture Draws Crowds At Opera House!

Here is a motion picture, produced for mere entertainment, with a story miles away from reality. The story which is written by Mr. Gunvantrai Acharya, a Gujrati novelist, puts a severe strain on one's imagination. In fact, Mr. Acharya impudently demands of you to believe the following circumstances before you agree to proceed with the plot:

1. That there are two girls, born of different parents—living in exactly contradictory circumstances of life — a good long train journey away from each other — one in the village, the other in the city—one is as poor as a church mouse, the other as rich as the devil can make her — one rural and rustical, the other urban and sophisticated — and yet both are absolute twins in resemblance to the very finger tips. Evidently the producers are better creators than God Almighty.

2. That both these girls are on the same train at the same time and in the same compartment on the very same day in the very same year of grace

3. That both are married to different men, and that both the husbands oblige each other by mistaking the wrong one for his wife, just because the costumes are exchanged.

4. That the village woman, who is in addition a school teacher. does not mind being carried off in a motor car by a strange man who calls himself her husband and takes her right into a bed room.

5. That for eight days the village girl tries to explain the circumstances of the resemblance and costume changing but the strange man in the strange home would not let her utter one word. And she was a school teacher, teaching boys how to talk. Had she been allowed to talk, Gunvantrai Acharya would have no more story left to tell.

If you have stretched your imagination sufficiently to swallow all these things on which the story is based, then you begin to understand what the whole moonstruck show is about. But not till you have made peace with these tall bits of intellectual heights attained by the writer in creating impossible coincidences, can you ever realize what is really being told on the screen.

THE VILLAGE ANGEL

The theme in a nutshell is the usual angle of satire on the much abused educated girl being a heartless, selfish, eccentric person incapable of giving domestic happiness to the husband or to his family. She is contrasted with the ever suffering hallowed angel from the village, who with the least education. fills up to perfection the glorified post of the traditional Hindu womanhood.

CHANDNI

Producers:	*Ranjit Movietone*
Language:	*Hindustani*
Story:	*Gunvantrai Acharya*
Dialogues:	*Munshi Dil*
Songs:	*D. N. Madhok*
Cinematography:	*Krishna Gopal*
Audiography:	*P. C. Subedar*
Music:	*Khemchand Prakash*
Cast:	*Khurshid, Ishwarlal, Dixit, Noorjahan, Baby Kamla etc.*
Released At:	*Royal Opera House*
Date of Release:	*10th Oct. 42*

Director:
JAYANT DESAI

Right from the beginning every one knows that the village girl will score and end with triumph piled right up to her ears, though we see



Madhuri in "Mazaq"

in the picture her inefficiency in filling the water pot at the well. I beg your pardon! I am forgetting that on our screen our heroines go to the wells, not to bring home the water but to give the audience a song. That is a new function our wells have recently begun serving.

The way Gunvantrai Acharya has gone on extolling the virtues of the village girl, I think he will soon succeed in making the village girl a popular bride in the city. I suggest that Gunvantrai should start a matrimonial agency for village girls or organize a village-girl farm in the city to plant those angels dripping with virtues in our modern clubs. It will be a sight for the gods to see our modern streamlined Westernised men dancing the "garba" with these village belles sent out through Gunvantrai village-girl farms.

Though I fail to understand why the modern educated girl is always blackmailed by these orthodox reactionary writers, to maintain national peace I swallow the bone for a time to tell you the story which is named after the heroine "Chandni" but which is actually the pathetic tale of Devi, the village girl.

The story is divided into two social groups—the poor and the rich. The

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Anis Khatoon

IN

"GHIRONDA"

A SOCIAL DRAMA WHICH IS ABSOLUTELY DIFFERENT FROM ALL THE SOCIALS TILL NOW SEEN ON THE SCREEN

WITH

Yakub, Satish, Gope

and introducing a new find

Najma

•

Director: **S. KHALIL**

Songs & Dialogues: **Poet ARZU**

By Courtesy: **FAZLI Bros.**

•

Producer: S. MURAD

●

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THE UNITED FILMS

At Jyoti Studios, Kennedy Bridge, Bombay



Since "Khazanchi" came to the screen, girls have started beating the drum in all pictures. Here is Vasanti at the game in "Dukh-Sukh", a Ranjit picture.

poor section is represented by Devi, an angel, her husband Nathu Patel and Chanchala the widowed sister of Nathu. The husband is unemployed and Devi, the wife, is the village school teacher.

The rich section is represented by Vasant, a rich widower, who walks through four large rooms before he turns round once; Baby his motherless child who helplessly cries for a mother when a sick situation demands it but dances vigorously to prove herself an art prodigy Rasila, the married sister of Vasant and Kant lal, her husband.

The rich section is completed by Chandni an educated, sophisticated wealthy girl who believes in the modern girl having the four freedoms.

THE ROMANTIC MIX-UP

Somehow in the most unconvincing way the writer brings about an alliance between Chandni and Vasant and they are married inspite of all the conditions imposed by Chandni to maintain her four freedoms.

After marriage Chandni does not allow her husband to come near her for the specific purpose for which marriages are made, and the hero is shown cooling his ardour on the wet parapet of a fountain in the garden.

Evidently this goes on for days and then the husband and the wife quarrel over the child and the wife leaves home to return to her mother.

Now Gunvantrai opens out another bundle of tricks and Chandni meets her village twin in the train, travelling towards the city. Devi, the village girl, is shown as so much stunned with the finery of Chandni that she agrees to exchange clothes with her on philosophic grounds. And yet Devi is a school teacher, expected to have some balance of mind, and is travelling towards the city all alone.

The change of costumes makes one girl seem like the other and we are asked to believe that the reactions of the world towards them change with the costumes. Not only that but the waiting husbands at the stations take the wrong women home as their wives.

We only hope that some day Gunvantrai does not commit this mistake himself during a period of absent mindedness often associated with writers.

Chandni struggles hard in the grip of Nathu Patel and after being declared slightly mad agrees to go



In "Bhakta Surdas", Khurshid brings new charms to the Indian screen. The picture is expected to be a sensational box-office hit.

Marriage - Riot for 155 minutes



by

JEEVAN, LALITA PAVAR, NANDREKAR, YAKUB & LEELA PAVAR

in

'CHANDRA' Cinetone's Maiden

Success

'ROYAL' Release No. 17.

"MAMAJI"

In Popular

2 SECOND MONTH

at the

SUPER

(BOMBAY.)

Produced at

HUNS

STUDIO (KOLHAPUR)

Distributors:-

ROYAL FILM CIRCUIT

BOMBAY, 4

Directed by Narottam Vyas

The Humorous Tale of an Old

ZAMINDAR

Out for Marriage at any Cost !

So Deliciously Different !

IT WILL BE HAILED AS MOST

Refreshing Entertainment-Hit !!

INDIAN ART PICTURES

OFFER

A GEM OF HUMOUR & ROMANCE



ANGOORI

(NOW UNDER PRODUCTION)

Starring KAUSHALYA, ULLHAS, SUNETRA and an array of accomplished artistes.

Story: SHUKL; Producer: LAXMIKANT SHUKLA

Music: G. M. DURRANI; Dances: LUCCHU MAHARAJ

Cinematographers: Naval Bhatt and Purshottam Divecha. Art: D. S. Malwankar.

Associate Director: Chandrahas N. Thakore.

Directed by: MAHESH KAUL

Coming Shortly !



Madhuri tries to restore peace between Rama Shukul and Motilal in "Iqrar", a social picture of Ranjit.

home with Nathu as his wife. But she keeps on giving a good struggle though rather tall and unconvincing at times.

Devi, however, surprises everyone by meekly driving off with Vasant straight to the sick bed room of little Baby painfully crying "Mother". If she had cried "Gunvantrai" instead, the old guy would have at least awakened to realise what a mess he was making of his reputation as a one-time good writer. I am sure, the appeal would not have been wasted on the fatherly sentiment of old Gunvantrai Acharya.

REVERE THE HINDU WIFE

Like magic, Baby recovers under the touch of Devi. For days Devi stays under Vasant's roof presumably as his legitimate wife. Imagine a Hindu woman, an heir to the glorious traditions of Sita and Savitri, agreeing to this vulgar compromise even to save the life of a strange child, however sweet.

The traditional portrayal of Devi as the angelic Hindu woman suffers a severe set-back here at the hands of the Brahmin writer of Ranjit. The Hindu wife, who fasts at intervals through a life-time and prays to God with all fervour, to give the same man as her husband through different births — the Hindu wife who keeps an eternal vigil through a life-time of widowhood with the one hope of rekindling the sacred marital fire with the same man in another birth—will that angelic wife ever agree to the vulgar compromise suggested on the screen by Gunvantrai Acharya so that a few coppers may jingle in the box-offices?

Gunvantrai should ask this question in his own home to find out how grievously he has erred in portraying the traditional Hindu wife.

Progressive ideas do not lie in tearing down sacred emotions of the people. Progress must be shown in righting an overdue wrong imposed on modern society by stupid customs and usages.

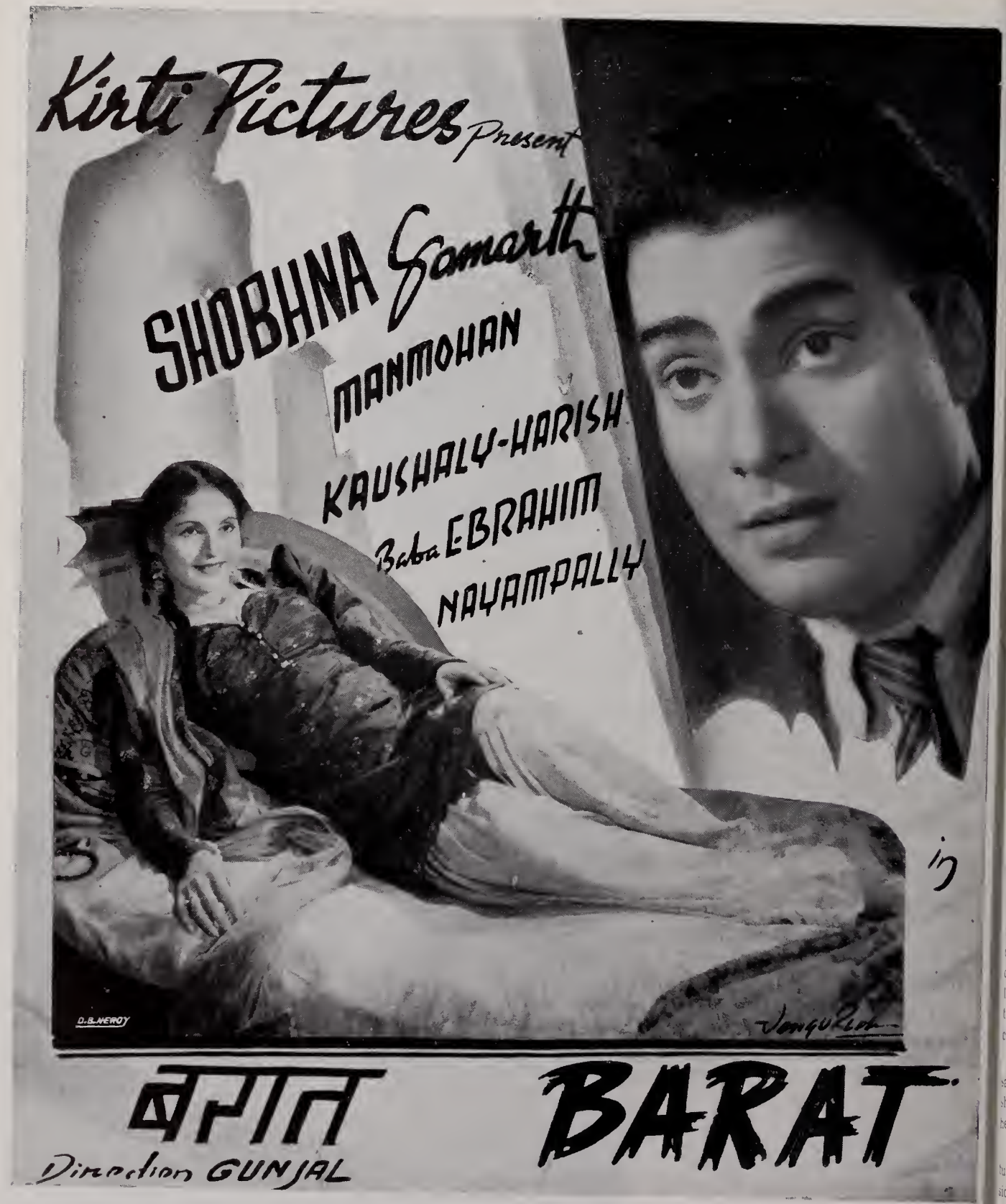
The vulgar idea suggested by Gunvantrai even strains the notions of the rationalist.

Reverting to the plot, Devi returns to Chandni and rescues Chandni from the ignorant molestations of Nathu Patel and his villagers. But once again Baby, indeed a very obliging child, falls ill and starts chanting "Mummy, Mummy". Once again the unconvincing procedure of exchanged personalities is gone through, but this time when Vasant wishes to force his attentions on Devi thinking her his own wife, Devi exposes the whole racket.

After this Chandni goes through a little heart-searching in a temple, Devi goes through the usual torture



Shahu Modak and Snehaprabha make a splendid pair in "Pahili Mangla Gour" a Navyug picture



SOLE
Distributors :

SWASTIK - INDIA LTD.,
CHOWPATTY CHAMBERS, BOMBAY 7.

exercises which have been the lot of our mythological ideals and the drama ends with sunshine all-round.

FAULTY TECHNICAL WORK

Several scenes in the picture are realistically directed and display the art and experience of Jayant Desai Aware of the flimsy phantastic background behind the coincidental resemblance between Chandni and Devi, Jayant Desai has succeeded in helping the audience to forget this artificial aspect of the story during several pathetic sequences through which Devi goes. Had Jayant Desai got a story, more true-to-life, perhaps he would have given us an unforgettable picture.

Khurshid is excellent throughout in her performance, though the music does not help her much this time. I am afraid Khemchand Prakash has reached the bottom of his stock, the tunes in this picture being too ordinary.

Ishwarlal as "Vasant" lives up to his old record and so does Dixit in the role of Nathu Patel.

Baby Kamla's dance is too jerky to be appreciated. Her jerky neck rolls make one burst out into a derisive laughter. And her dance was put in there because some one told Jayant Desai that Baby Kamla could dance "marvellously', not because the story required it.

I was a lot disappointed with the technical work of the picture I found the photography definitely indifferent and was shocked to see a clever and experienced cameraman like Krishna Gopal not being able to shoot double-exposure shots with care and precision.

The sound recording is also not satisfactory — the words of Khurshid's songs not being clearly heard.

The technical work in recent pictures of Ranjit has degenerated considerably and I commend this observation to the urgent attention of Sardar Chandulal Shah. The Ranjit technical staff needs an overhaul.

In conclusion "Chandni" entertains —just entertains if you are not too particular about what entertains you.



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Brothers In Blood

By Dewan Sharar

When Rajah Partab Singh of Partab Nagar died he left his kingdom prosperous and powerful. He left its people at peace, its splendid army, in fighting trim, a round dozen of petty States brought into subjection, and his dearest enemy the Rajah of Hari Pur convinced of the unwisdom of reviving their age-old, temporarily dormant quarrel.

Nevertheless he must have had his misgivings; for Jagdeesh Singh, his only son, promised to be but a poor successor, being rash, arrogant, and inordinately susceptible to flattery. There were, however, wise men in office at that time, and Partab Singh abjured his son to be guided by their advice.

* * *

"Especially", he said, "give heed to the counsel of Mohan Chand and his brother. There are no warriors in all Rajputana so valiant, so experienced in warfare, or so skilled in military matters. And since you and they are as brothers, you need have no secrets from them."

Jagdeesh Singh frowned a little, but did not let his father see. It was true that the two had been brought up as his brothers; their mother, who had died in their early childhood, had been the Rani's greatest friend, and the Rani had adopted the orphaned boys and cared for them as if they were her own. Jagdeesh Singh did not love them any the better for that. All his life he had been jealous of them. As children they had surpassed him in everything they attempted; as men they had risen to heights that he could never have attained.

* * *

Mohan Chand was now Commander-in-Chief of the Rajah's army, and his younger brother Ranbeer a general under him. Their peers honoured them, the people and the soldiery adored them. Even Jagdeesh Singh could find no fault with them though he would very gladly have done so.



"Therefore," said Jagdish Singh, "We have no choice but to banish you and your brother from the kingdom."



Dewan Sharar, famous international writer who writes exclusively for "filmindia"

When Jagdeesh Singh came to the throne he rearranged his Government to suit his own tastes. He deposed the old and tried ministers, and put in their place the new and specious; in particular he elevated to power one Nirmal Rai, a political climber whose chief assets were a flattering tongue, an insatiable thirst for power, and a total lack of conscience. Him Jagdeesh Singh made Prime Minister. He would dearly have liked to reorganise the army as well, commencing with the dismissal of Mohan and Ranbeer Chand; but although a fool, he was not such a fool as that. This disappointed Nirmal Rai, who hated and feared the brothers. "However, we will wait and see. Time may accomplish much", said Nirmal Rai hopefully.

By way of hastening the process, he set about the gradual but effective poisoning of the young Rajah's mind.

"Beware of Mohan Chand," was the constant burden of his abjuration. "He and his brother are am-

bitious and they know their strength. Have a care lest they grow in power and one day seize the throne."

"I shall be careful", said Jagdeesh Singh. "But if I were to rid myself of them I should take away the very soul of the army. Then Hari Pur would instantly take heart and attack us again, and other States join in against us. It is only their fear of Mohan Chand's superb generalship, which holds them back. In these troubled times we must look far ahead."

"But not too far. Those two think themselves the real rulers of Partab Nagar", said Nirmal Rai. "Watch carefully, Highness, and see if I am not right."

And Jagdeesh Singh did watch. and, as can always happen in such circumstances, soon believed he saw what he was looking for. The brothers bore themselves proudly—too proudly, Nirmal Rai hinted; they presumed upon their indispensability; they lived in state well-nigh befitting royalty. "Maharaj, observe Mohan Chand's horse," whispered Nirmal Rai on a day when Jagdeesh Singh watched from his palace window a parade of the troops. "Has even your Majesty such a steed?"

Jagdeesh Singh looked and frowned. Indeed, the horse was a magnificent one; in all the royal stables there was none to equal it. Jagdeesh Singh's face darkened angrily; it came into his mind that when next he inspected his soldiers his mount would be outshone in all men's sight by that of his Commander-in-Chief—a thing unthinkable. He was silent with the silence of growing ire, and behind his back Nirmal Rai smiled in secret.

From such small sparks do conflagrations spring. When the parade was ended Jagdeesh Singh summoned Mohan Chand to his presence. And Mohan Chand came—a very splendid figure of a man, tall and upright, magnificent of bearing, fearless of gaze.

"You sent for me, Maharaj?" he said.

"We did," said Jagdeesh Singh. "....That was a new horse you were riding at the parade of troops just now?"

"Yes, Maharaj," said Mohan Chand. "Your Majesty admired it?"

"So much", said Jagdeesh Singh deliberately, "That we desire it for our own use."

It was an outrageous and unprecedented demand, violating all rules of etiquette. In those fierce days a Rajput's horse and sword were his dearest possessions; he valued them next to his honour, and certainly more than his life. Mohan Chand stared at his king with justly amazed eyes.

"Your Majesty is pleased to jest", said he stiffly.

"We do not jest," said Jagdeesh Singh.

* * *

The eyes of the two men met and held, until Jagdeesh Singh's drooped beneath Mohan Chand's stern regard.

"Mohan Chand," he said, his quick anger alight," that request is made with good reason, as a test of your fidelity. It has come to our ears that you and your brother are becoming altogether too proud. that your loyalty means less to you in these days than your own self-aggrandisement".

"Let me meet the man who has said these things, Maharaj!" said Mohan Chand, at white heat.

"It is common talk", said Jagdeesh Singh.

"It is a lie!" said Mohan Chand. "Have I not served you faithfully, Maharaj, and your father before you? Have I not been true to my sword? Have I not saved your very kingdom at the head of your armies? Have I not been loyal?"

"You have", said Jagdeesh Singh. "But are you loyal still?"

"Highness!"

"To put that loyalty to the proof," said Jagdeesh Singh, "we asked you for your horse. Now you know what hangs on your answer. We are waiting, Mohan Chand."

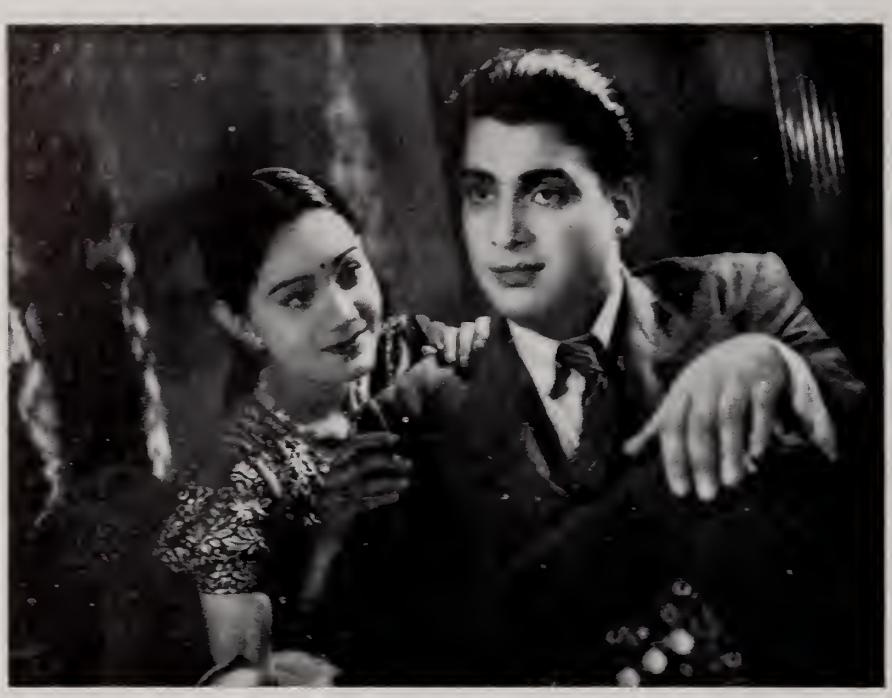
Mohan Chand's face was very calm, but his eyes blazed.

"Well?" said Jagdeesh Singh after a moment.

"My answer, Highness", said Mohan Chand, "is 'No'."



And they fought like men possessed, neither giving nor asking quarter.



Akhtar Hussein and Kaushalya team for the first time in "Barat", a Kirti picture.

An instant's dead silence held the room as in a spell. Jagdeesh Singh broke it.

"You know what conclusion we must draw from that, Mohan Chand," he said hotly. "That were you as loyal as you profess, you would refuse your Rajah nothing!"

Mohan Chand, pale with anger at the insult, would not stoop to reply.

"Therefore" said Jagdeesh Singh, "We have no choice but to banish you and your brother from the kingdom!"

* * *

Of all those who grieved when the news became known—and there were many—none sorrowed more sincerely than the widowed Rani, Jagdeesh Singh's mother.

She loved Mohan and Ranbeer Chand as if they were her own sons. Perhaps in her heart she wished that they were, or that Jagdeesh Singh were more like them. She was growing old and frail now, and she wept when they came to bid her farewell.

"How can I bear to lose you?" she said, "You have been so dear to me all these years. And where will you go when you leave this land that has been your lifelong home?"

"Rajah Sukhram Singh of Hari Pur has offered to make me Commander-in-Chief of his army," said Mohan Chand, "and he will give Ranbeer a post under me. Other states also are eager to enlist our services, but Hari Pur is the greatest. We will serve no petty princes."

"Hari Pur" sighed the Rani, "Partab Nagar's hereditary foe! There will be war, my sons; there has always been war between them and us: what can any man expect when two strong rival kingdoms lie at each other's very gates? For centuries there has been a continual duel between us. It will be so again now; and you will be fighting against my son who has been as your own brother."

"He will no longer let us fight for him," Ranbeer Chand reminded her gently. He was a slightly younger edition of his brother; there was little difference between them, save such as those few years made: each had the same splendid height, the same gallant bearing, the same eagle eyes and forth-right gaze. The Rani watched them go as one who mourns her dead.

Rajah Sukhram Singh made much of them. It is probable that he had never dreamed of such incredible good fortune coming his way. Certainly they had no comparable successors in Partab Nagar. Jagdeesh Singh soon discovered that. At first he prided himself on having acted with firmness and decision. Then his pleasure turned to misgiv-



That's the Hindu wife—modesty her heirloom. But Ullhas does not appreciate it in "Sharda", a Kardar picture.

ing, for the two strongest of the lesser states which his father had conquered learning of the brothers' dismissal, promptly joined forces, rebelled against their overlord, and proceeded to make war on him.

* * *

Jagdeesh Singh mustered his army, talking loudly and impressively about punishment, but he had no soldier in his kingdom—including his new commander-in-chief, who was a relation of Nirmal Rai's—with such genius in generalship as Mohan or Ranbeer Chand and the combined forces of the two insurgent States were very formidable indeed; so formidable that meeting them in sufficient strength meant leaving the frontier which adjoined Hari Pur practically unguarded—a fact of which Sukhram Singh might be relied on to take instant advantage. Especially—Jagdeesh Singh realised this to the full—now that Mohan Chand, with his intimate knowledge of Partab Nagar's strength and weakness, was at the head of Hari Pur's army.

A difficult situation.

One person in Partab Nagar, however, had her own ideas as to the best course of action. This was



Motilal and Suvarnalata team together for the first time in "Pratigya", a Chitra picture.

the Rani, who without saying anything to her son until it was too late for protest, took it upon herself to send a letter to Mohan and Ranbeer Chand.

"Come home, I implore you as your mother, before it is too late," she wrote. "Otherwise catastrophe befalls us. Once the subject States begin to turn on us, the rest will follow suit; and before long they will tear Partab Nagar to pieces like a pack of wolves. You alone, whom they fear, can avert this. My son was foolish and the prey of evil counsel. Forgive him and return for the sake of the land you served so well and of the mother who loves you."

* * *

Mohan Chand received that letter at his headquarters on a morning when the air was full of rumours of war. He sent for Ranbeer and showed it to him.

"This makes things difficult," said Ranbeer. "We owe her everything."

"That is so," Mohan agreed. "But we are vowed now to the service of Sukhram Singh."

"He is not yet at war," Ranbeer pointed out. "Moreover, did we return to Partab Nagar there would be no war; none would dare attack then."

"True," said Mohan; and his heart yearned to the land of his birth, where were his home and everything he had to love. Ranbeer thought of a girl in Partab Nagar. "Yet Jagdeesh Singh has exiled and disgraced us."

"The Rani would see that our honour did not suffer. And this



Imagine the non-violent Ashok Kumar doing that in "Kismet", the new picture of Bombay Talkies. His costume seems to have made him bold.

touches greater matters than our own feelings. It concerns the welfare of a people—aye, it may well be of all Rajputana."

Mohan nodded in this as in all things, the brothers were entirely at one.

"I will go to Sukhram Singh and tell him of our decision," he said.

He went straight to the Rajah and obtained audience of him. Sukhram Singh looked round at his entrance, with an eager face.

"The very man I wanted!" he said. "I was about to send for you, Mohan Chand. I have declared war upon Partab Nagar!"

For a long moment Mohan Chand stood silent. Sukhram Singh watched him curiously. Presently he spoke.

"Highness," he said, "you know the circumstances in which my brother and I came here. You know also how deep a debt we owe to the Rani of Partab Nagar, who is as our mother. Today I received this letter from her".

He watched Sukhram Singh read it.

"I came here, therefore, Highness, to tender my resignation and my brother's. Now, however, since you have declared war, I cannot desert my post. But because of our debt to the Rani I beg that you will release my brother from his service; and he shall go back and lead the army of Partab Nagar."

"And you will fight against him —your own brother—and he against you!" Sukhram Singh said.

"Even so, Highness," said Mohan Chand.

* * *

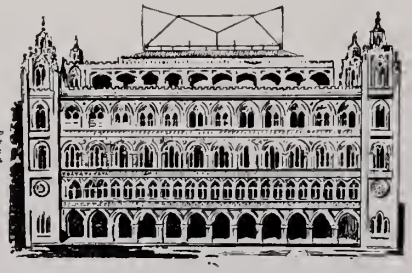
He and Ranbeer embraced and took leave of each other.

"We part as brothers, when we meet again it will be as enemies," said Mohan, "One day, if the Gods permit, we may yet be brothers again. Until then, farewell."

"Farewell", said Ranbeer; and returned to Partab Nagar.

Jagdeesh Singh made him deeply welcome, albeit a little shamefacedly. The Rani, overjoyed, made him more welcome still; and the people of Partab Nagar, and the soldiers who had served under him, were wild with delight. Only Nirmal Rai was not pleased in the least.

Ranbeer had no time to trouble about such petty enmities. He had his hands full with the command of his army, and with the armies of the tributary States who rallied under Jagdeesh Singh's banner. From far and near they came with tramping of feet and drumming of hoofs, with martial music with the pitching of tents that rose in sudden colonies along the hills that edged the frontier valley; and on the valley's other side there gathered the opposing armies of Sukhram Singh and his two strong allies, under Mohan Chand's command. The ancient duel between Partab Nagar



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and Hari Pur was going to be fought to a finish at last.

And the women of Partab Nagar, the Rani among them, looked out upon the vast array, as did their sisters of Hari Pur, and grieved that the very flower of Rajput chivalry must so soon and so inevitably perish.

There were others who thought likewise — in particular Jagdeesh Singh, grown notably older and wiser in the past period of stress. He said as much to Nirmal Rai.

"All this bodes ill for Rajputana," he said, "It will be a weakened and a helpless country when this battle is over, open to the mercy of any invader. I do not fear for myself, as all who have fought with or against me can testify; nevertheless, I wish this thing had not to be."

"Must it be, Highness?' said Nirmal Rai.

"What do you mean?' Jagdeesh Singh demanded. "Are you suggesting that we should capitulate?"

"Never," said Nirmal Rai. "But this I do say: that it were better a thousand times that you should select one champion to represent you—offering that great honour to the general commanding your army —and Sukhram Singh do the same. and let those two, and those two only, fight until one be conquered or slain; and the battle go to the victor's side. It would not be the first time that great issues have been decided in single combat."

Jagdeesh Singh stared at him.

"By all the Gods, but there is something in what you say, Nirmal!" he exclaimed.

Straightaway he sent a herald to Sukhram Singh; and summoned Ranbeer Chand to his side.

"It is good." said Ranbeer, when he had heard the plan. "Better sacrifice two lives than two lakhs of lives. I myself claim the honour of representing Partab Nagar in that duel, Maharaj'.

The herald Jagdeesh Singh had sent. came spurring back across the valley.

* * *

"His Highness Rajah Sukhram Singh is willing to fall in with your suggestion, Highness," he said, "His Commander-in-Chief, General Mohan Chand, will be his swordsman."

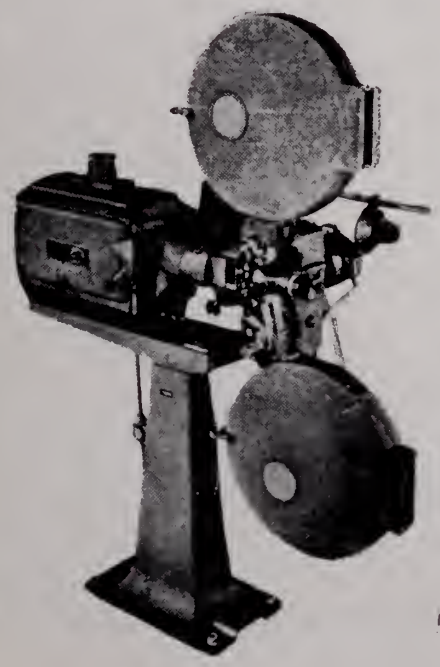
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In that pleasant valley, with the mustered armies watching in silence from the bordering slopes, the brothers rode forth to the encounter.

At sight of those two very splendid figures a stir rippled audibly through the throng; rippled and rose until it became a full-throated cheer. They met in the centre of the valley; saluted; and the duel began.

There would have been no more perfectly matched pair of combatants. Nor was there a swordsman to equal either in all the warring States. And each knew to a nicety all the other's tricks of guard and parry and thrust; could read the other's mind, and foresee and forestall all his moves.

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Ashok Kumar looks a sweet pathan in "Kismet" a Bombay Talkies picture. Here he is squeezing the unreal for the real.

They fought on horseback. with spear and sword, while the noon sun blazed overhead and the armies watched. wild with excitement; and not a man—save possibly Nirmal Rai—but thought in his heart: "Would that neither need die! Would that I—or any of us—could give his life instead!' They fought while the tides of the day turned to afternoon; and when of a sudden Ranbeer's horse reared and fell and rolled over, wounded to death, Mohan sprang from his saddle, and flinging his spear down as Ranbeer had already done, attacked his adversary with his sword.

Ranbeer responded vigorously. Brothers they were, and as brothers had always lived happily and in amity; but they were brothers no longer now. Each knew that the fate of the country to which he was pledged hung on his sword's skill; and they fought like men possessed, neither giving nor asking quarter. And the watching armies shouted aloud until the sound rolled along the valley like thunder; but Jagdeesh Singh was silent; for though his crown and kingdom depended on the issue, he could only marvel at that fight, and grieve that one of those valiant combatants must die. He knew also, deep within his heart, that be the end what it might, his was the blame; and that as long as he lived he would never forgive himself for his share in the matter.

The finish came when the strength of the lesser men had long been spent. Both were weary now, and weak with many wounds; nevertheless the fire of their zeal flared up in a dying blaze, and they closed with each other in the last swift, furious, clashing bout that ended all.

Mohan's sword found, of a sudden, a break in Ranbeer's guard; it darted, and Ranbeer swayed, mortally wounded. Yet in that moment he found strength to plunge at Mohan; and with an ultimate effort send his own blade home. Then he fell; and Mohan fell also, and lay dead across the body of his brother.

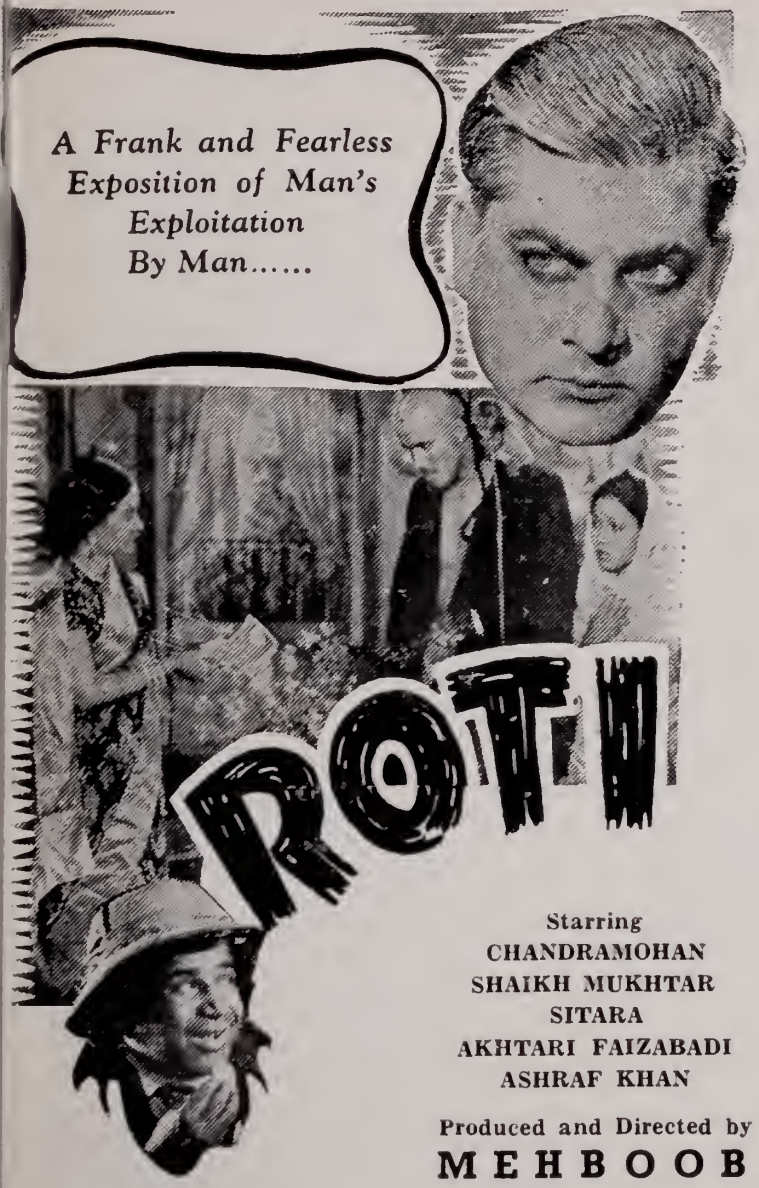
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When evening fell the valley that men had looked to see red with carnage, and dreadful with the sights and sounds of war, was still, save for the steady tramp of a myriad feet; and the hills that bordered it on both sides were black with moving masses of men.

The armies of two great States and of many lesser ones, marching quietly homeward in peace.



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